TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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THE NEW HOUSE OF THE LAMBS.

The Lambs' Club, that cheery association of kindred souls with but a single thought, and that to drive dull care away, is established now in a new fold, at 70 West Thirty-sixth Street, in this city, and THE MIRROR this week prints a series of excellent pictures of the beautiful home to which the merry Lambs hereafter will repair for sweet communion, rest, and gladness. The important fact in connection with the new club house is that the Lambs own it absolutely, not merely renting or leasing, as was the case in their several former habitations. Last year a plan to purchase a home free and clear was promulgated, considered, and formally adopted, and in due time the premises at the address already mentioned—a handsome four-story brownstone house—were offered to the club upon terms that urged immediate acceptance. Thus it was that in last September arrangements were definitely consummated for the purchase of the new fold.

Then did the happy Lambs invoke the great skill of McKim, Mead, and White, architects of national repute, to transform that commonplace brownstone house into a *habitat* appropriate to persons of their peculiar sort. The distinctly conventional façade gradually lost its natal brown and blossomed out in immaculate, gleaming white enamel; the stoop, the basement, and the second floor vanished, and in their stead appeared an addition extending outward to the edge of the sidewalk and upward to the level of the erstwhile second story. The ordinary, everyday windows were relegated to the place whereto ordinary, everyday windows ought to be relegated, and new sashes were installed, each filled with little panes of art glass bearing the Lambs' characteristic trade-mark, *Agni Floreant*. The low down tradesman in a mercantile district who used to advertise his tailor shop as "the Blue Front," just because of certain cerulean signs that once bedecked his emporium, would faint to observe the stones he left unturned were he to view the effulgent display made by the Lambs' white front in Thirty-sixth Street. This new glory may be seen for miles around when the gentle rays of an admiring sun caress its surpassing conspicuousness, and at night, when the radiant illuminations break forth from within through the countless panes of proud and brilliant glass, Oscar Hammerstein's roof-garden and Joseph Pulitzer's gilded dome discover reluctantly that they are not the only things in town to make the strangers ask questions of obliging and well-informed policemen.

But the exterior of the new fold merely hints of the beauties within. The entrance, according to the very latest approved mode, is on the level of the street pavement, and it leads to a cozy reception room and an office. Just beyond is the cafe, fitted and furnished in good old Holland fashion with ponderous wooden chairs and tables. The rear wall of this apartment is unique, being built in the form of two enormous wine casks—or rather the ends of two such casks—one when opened revealing a comfortable little bar, and the other containing a door that leads to the cuisine. Plaques and tankards decorate the walls, and a cavernous fireplace yawns beneath the inscription:

Bright light all night, good cheer and food best ever. Here's the limit, and nothing shall dim it forever!

There is a billiard room, too, on this floor, and up the handsome stairway is the main assembly room, 56 feet in depth and 23 in width. Three great windows at the front let in a flood of light, and at the rear is erected the stage upon which the future gambols of the frisky Lambs will occur. As a rule this apartment will be used as a dining room. The walls are covered by dark green tapestries shot with threads of gold, these being relieved here and there by white wooden pillars whose capitals are rams' heads with floral garlands. The floor is carpeted in dark red and provided with easy chairs, tables, books and periodicals. Upon the walls are hung the various art treasures which are the pride and the property of the club. These include Robert Reid's exquisite painting, "Moonrise," which won the Clarke prize at the last exhibition of the National Academy of Design, and which has been purchased for the club by the members. Beautiful landscapes are shown from the brushes of Inness, Martin, Winslow, Homer, Davis, Kost, and Murphy; portraits by Metcalfe, Reid, and Vos, and *genre* or still life by Maynard, Carlsen, and others.

At the easterly side of the assembly room is the stairway to the floor above, and this stair is prettily inclosed in panels of colored glass. The third floor has a large, comfortable billiard room in the middle of the house. In front are a library, writing room, and lavatory, and there are a few prettily appointed living rooms for the use of members from out of town, or others who may prefer to stop at the club. Take it all in all, the city has no club house cozier than the new home of the Lambs, nor one that is better adapted to the purposes of its intent.

When in last April the corner stone of the new addition to the present "fold" was laid, the history of the club's earlier houses was practically closed. In the corner stone were deposited the Shepherd's manuscript of his Japanese tour, gambol photographs and programmes, United States coins of the year, the "necklace of Bo-Peep," and a red rose. The Lambs' Club, of London, founded long, long ago, was, no doubt, the inspiration of the present New York organization, which became a reality in 1874, with rooms in the Union Square Hotel—for Union Square was at that time the center of the earth. Afterward the club removed to quarters at 848 Broadway, and later, when it was five years of age, to 19 East Sixteenth Street. Increasing membership at length made a whole club house necessary, and the Lambs migrated to 34 West Twenty-sixth Street—the present home of the New York Press Club—where they remained for twelve years, or until 1893. Then came another move, 26 East Thirty-first Street being selected as the next home, wherein the Lambs reposed until a few weeks ago, when the new Thirty-sixth Street "fold" was thrown open. The Lambs has a non-professional as well as a professional membership, but players, artists, and writers have always strongly predominated. Last year, by a unanimous vote, the twenty members then surviving of the original Lambs' Club of London were elected members of the New York association. These gentlemen were John Hare, George Du Maurier, Talbot Smith, S. B. Bancroft, Herman Vezin, J. Armine Willis, Charles Santley, H. Stacy Marks, R.A., Sir Douglas Straight, Lord Hothfield, H. Seymour Trower, Allan Field, Fred Jameson, T. B. Heathorn, Edward Crabb, J. W. Comyns Carr, Joseph Knight, Basil Field, B.A., Sir Bruce M. Seton, and the Earl of Kilmorey. John Hare, during his last Winter's visit to America, presented to the Lambs the old silver relics of the London club.

Among the present professional members of the Lambs are: Sir Henry Irving, William Gillette, John Drew, William H. Crane, Charles J. Richman, James K. Hackett, Maurice Barrymore, De Wolf Hopper, Henry Miller, Chauncey Olcott, Edward J. Morgan, Lewis Baker, Joseph Jefferson, Jr., Francis J. Carlyle, Henry E. Dixey, Nat C. Goodwin, Edwin Stevens, Paul Arthur, William Collier, Augustus Thomas, Robert Reid, Edward H. Sothern, H. C. Barnabee, Robert Edeson, George Fawcett, Herbert Gresham, George Holland, Victor Herbert, E. M. Holland, Charles B. Jefferson, John E. Kellerd, Reginald De Koven, Cyril Scott, Stuart Robson, Grant Stewart, Frank Worthing, Frederick Terry, Fritz Williams, Joseph Wheelock, Jr., E. W. Kemble, Willard Metcalfe, Walter Jones, Edwin Hoff, Eugene Cowles, T. Daniel Frawley, Walter Craven, Raphael Joseffy, George Barnum, Joseph Holland, Augustus St. Gaudens, John G. Saville, Charles H. Hoyt, William Faversham, Digby Bell, Louis Aldrich, W. H. Macdonald, Wilton Lackaye, T. H. French, Ralph Delmore, William Ingersoll, Robert Coverley, Frederick de Belleville, Thomas Oberle, H. M. Woodruff, Joseph Grismer, Robert H. Williams, Edward G. Unitt, Harry Hamlin, Paul V. Heaton, Edward E. Kidder, Rowland Buckstone, Walter S. Hale, V. Serrano, William Norris, George A. Glaenzer, Clay M. Greene, W. G. Morse, John A. Stowe, Edward W. Townsend, Glen McDonough, Charles Klein, Burr McIntosh, Edgar L. Davenport, E. D. Tyler, Alfred Rickman, James O. Barrows, Joseph Humphreys, Samuel Reed, and Edward A. Paulton. Some of the best-known non-professional members are: Samuel Bancroft, Jr., O. H. P. Belmont, M. V. B. Davis, Daniel B. Fearing, Francis A. Watson, George H. Taylor, Bruce Price, Murray Van Beuren, Gilbert M. Speir, E. Clifford Porter, Caleb G. Evans, J. Armstrong Chanler, Edward Wetmore, Julian Potter, J. Adriance Bush, Frederick von Stade, William Cutting, Jr.; Thomas B. Clarke, M. Roosevelt Schuyler, William B. Hollister, Francis J. Quinlan, Willard Barton, Stanford White, R. B. Van Cortlandt, Guy Phelps Dodge, Henry C. Ward, Clarence L. Andrews, James L. Breese, Peter Cooper Hewitt, E. H. Low, R. M. Livingston, W. M. Habershaw, E. W. Presbrey, Henry M. Gillig, Augustus Munroe, Holbrook Curtis, J. R. Drexel, George Stow, John H. Booth, Charles Delmonico, Robert Seney, J. Howard Ford, L. J. B. Lincoln, George R. Sheldon, John Gilsey, Henry R. C. Watson, C. Lyman Collins, R. H. White, Thomas Manning, James Potter, C. Y. Wemple, James H. Winslow, and John Nicholas.

HARRY CORSON CLARKE.

"A Western Interioper" writes as follows of Harry Corson Clarke, pictures of whom appear upon the first page of THE MIRROR: "I once read an article in reference to the career of a great French character actor who was given the distinction of having gone through a line of character parts in a few years, so different in style and so immense in number that he might certainly claim the first place among his style of artists in the eyes of the public. Had the writer of that article taken the same liberty with Harry Corson Clarke's scrap books as I did one evening, he would have found, without the slightest doubt, much food for thought, and incidentally a good reason for retracting his statement.

"The career of Mr. Clarke while in Denver, the first stopping point on his way West, was marked by the performance of no less than forty-seven different character parts in one season. Here I notice that each week, with the regularity of clockwork, as surely as the criticisms of the production appear in the papers, Mr. Clarke is given special mention for his work. 'So unlike the average character acter,' 'His make-up complete,' 'The embodiment of the old man, in bearing and in looks,' are a few examples of the lines used by the critics. Salt Lake proved even more generous to the young actor, and his success among the Mormons was such as has never been equaled by any artist that has visited that city. Twenty-nine different roles presented at that city come to be added to the marvelous list, which is swelled by a season of twenty weeks with the Frawley company, at San Francisco, showing a record of eighteen parts.

"Not content with this, Mr. Clarke went to the land of the Kanaka, and Honolulu's theatregoers gave him their best and warmest wishes in a dozen or more of delightfully portrayed roles. The Island papers compared him most favorably with Nat C. Goodwin, who appeared there upon his return from Australia. The subsequent Pacific Coast tour with the Frawley company was the medium by which Mr. Clarke won many golden laurels. Los Angeles bestowed the highest praise upon him during his starring engagement of six weeks last Spring, and now he is at San Francisco again with the Frawleys, creating new roles weekly, and by his perseverance and unquestioned ability making for himself a place among the greatest actors of the land."

ENGAGEMENTS.

J. W. Davenport and John Ince, Jr., for Lillian Lewis' company.

Negotiations are pending with J. H. Gilmour, Ernest Hastings, Ida Mulle, Kate Ryan, and others, for A Puritan Romance.

Henry Pemberton, for Agnes Wallace Villa's company in The World Against Her.

Dolly Theobold and Howard Powers, to support George Almonte in Finnigan's Fortune.

Marguerite Sylva, for The French Maid.

Edwin Thanhauser has signed for the part of Captain La Rolle in Charles Frohman's Under the Red Robe company.

Harry Glazier will play Marshal La Febvre in Madame Sans Gene next season.

Gertrude Boswell will open with The Sign of the Cross at the Fourteenth Street Theatre on September 27. She will be seen in the sage role she played last season.

Ellie Wilton, for A Coat of Many Colors.

George Ober will play The Professor in What Happened to Jones.

Stella Bonhem, soubrette, for the Blaney forces. Three new songs have been written for Miss Bonhem.

Polly Moran, a clever member of De Wolf Hopper's chorus, for a leading role in A Trip to Chinatown. Miss Moran was re-engaged for next season with Mr. Hopper, but her release was obtained. She had also an offer to join Vernona Jarbeau.

Lynn Pratt will play heavies with the William Owen company this Summer.

Wagenhals and Kemper have completed the cast for their new comedy, Twin Saints. Among those engaged are Theodore Babcock, Sol. Aiken, Benjamin Howard, Jennie Weathersby, Ysobel Haskins, Berenice Wheeler, and Una Abell. The tour of Twin Saints will begin in Philadelphia in September.

Charles E. Blaney has engaged Dolan and Lenharr for A Hired Girl. Mr. Dolan will originate a leading role and introduce a new specialty. Trixie Wade, Allie Hallam, and Harry MacFayden have been secured for the same company, and Charles H. Phillips for The Electrician.

Selene Johnson has gone to San Francisco to play leads in the Alcazar Stock company for thirty weeks.

Augustus Halbach, with Stuart Robson.

Mary Barrall, the Californian midget, with The Liliputians, opening at New York in September.

John T. Crane, for Never Again, replacing Ferdinand Gottschalk.

Lizzie Conway, for the Irish character-part of Mrs. Murphy in McFadden's Row of Flats.

Loretta Wells, for Louis James' company.

Maude Sheridan, for The Heart of Chicago.

Helena Collier, for leading soubrette with The Electrician.

Violet Rogers, for My Friend from India.

Ada Lewis, it is said, will play one of the Two Little Vagrants.

Owen Ferree has engaged for his stock company, who will support George W. Larsen and Gertie Palmer, F. A. Yelvington, George R. Sprague, Fanny Barry Sprague, Prof. J. Francis Hayes, Marie Warren, Harry Leslie, Winona Bridges, Little June, Sidney Craven, J. P. Creamer, L. F. Haseltine, Bartell and Morris, Alice Falcotte, and the Silver Bell Quartette.

An important engagement is that of Mark Murphy for a star part in McSorley's Twins managed by Merritt and Davis. Mr. Murphy, so long a member of the firm of Murray and Murphy, which became famous in Our Irish Visitors and O'Dowd's Neighbors, has been considering a proposition from his old partner, Thomas E. Murray, to reunite their fortunes; but as the latter finds himself tightly bound by his London engagements for the coming season the plan was abandoned. The fact had barely become know when Merritt and Davis made Mr. Murphy the offer which ended in a contract.

Fred M. Marston and Stanley Felch, by Matt Grau for the Grau Opera company.

Fred Solomon, Fred Freer, Tom Greene, and Camm Mauvel, for Captain Cook.

Damon Lyon, by Rich and Harris, for Courted Into Court.

William T. Gould as second comedian with Stirling and Bowles' Bo-Peep.

Georgia Caine, Fred Lennox, and William Broderick, for The Girl from Paris, Boston company.

Macsy Blyth has been re-engaged for Richard Mansfield's company.

Allen Davenport by Sidney R. Ellis for his plays, Darkest Russia and Bonnie Scotland.

Marcus Moriarity with Julia Arthur.

James M. Brophy by Arthur C. Aiston for Swan in Tennessee's Partner. Walter Ryder and Marion Bohannon have been re-engaged.

May Prindle for leads with Himmelein's Ideals, this being her third season with that company.

Emma Brennan, for a strong character-part in Max Bleiman's production, A Southern Romance.

Walter S. Hale, as W. H. Crane's leading man. He will originate a part in Mr. Crane's new play, to be produced in New York next season.

C. H. Truesdell has been released at his own request by Manager James R. Waite, and has signed to play next season the leading heavy in When London Sleeps.

Samuel Blair, late of THE MIRROR's business staff, will assist in the advance work for Primrose and West.

Walter Loftus will go again with Eight Bells.

Albert Hart, to be featured as leading comedian in The Isle of Champagne.

THE PLAYERS' NEW TREASURE.

JOHN GILBERT AS SIR PETER TEAZLE.

On April 10 a letter, signed by Samuel P Avery and Evert Jansen Wendell, was addressed to the members of The Players. It read:

GENTLEMEN: It is proposed to purchase and present to the club the bronze bust of John Gilbert as Sir Peter Teazle, modeled from life by the well-known sculptor, J. S. Hartley, in 1879. The cast is an unusually fine one, is of life size, and is unique. The price set upon it is the moderate one of $400. The Art Committee have approved of the effort to secure this excellent work of art for the club, and some twenty-five members have already entered their names on the list as ready to give $5 each toward effecting this object.

It will be a favor if any member desirous of aiding the plan will signify his desire to have his name added to the list, and the amount he will subscribe.

A prompt response to this appeal will soon put the club in possession of what we feel sure will prove a most valuable addition to its unrivaled collection of dramatic treasures and a fitting memorial of a sterling actor, and one of the most esteemed of the club's original members.

To this communication was appended a letter written by John Gilbert to the sculptor, Mr. Hartley, in which America's greatest impersonator of Sir Peter approved of the work in these words:

MY DEAR MR. HARTLEY: You can keep the Sir Peter Teazle costume as long as you need it for the purpose of your work. The photographs you so kindly sent me are capital, and have given my friends great satisfaction. If you can conveniently spare me a few more copies I would esteem it as a great favor. With many thanks, I am very truly yours, JOHN GILBERT.

Mr. Hartley has made many busts of distinguished players, among the more familiar being those in bronze of Edwin Booth and Lawrence Barrett now in the collection of The Players; of Felix Morris in A Game at Cards; of John Drew as Sir Charles Surface, and that in marble of Ada Rehan as Katherine in The Taming of the Shrew, now in the possession of Augustin Daly. But his reproduction of John Gilbert's exquisite Sir Peter is perhaps the most remarkable work of all. The merry, quizzical eye and the roguish mouth, which seems actually to be speaking, are so wonderfully preserved by Mr. Hartley that one is compelled to feel again the pleasure which the presence of the lamented Gilbert would ever bring. Assuredly The Players must cherish among the dearest treasures of their priceless collection this rarely lifelike bronze, which cannot fail to prove throughout all time a lasting delight to the lovers of the stage and its people.

A CHAT WITH ROLAND REED.

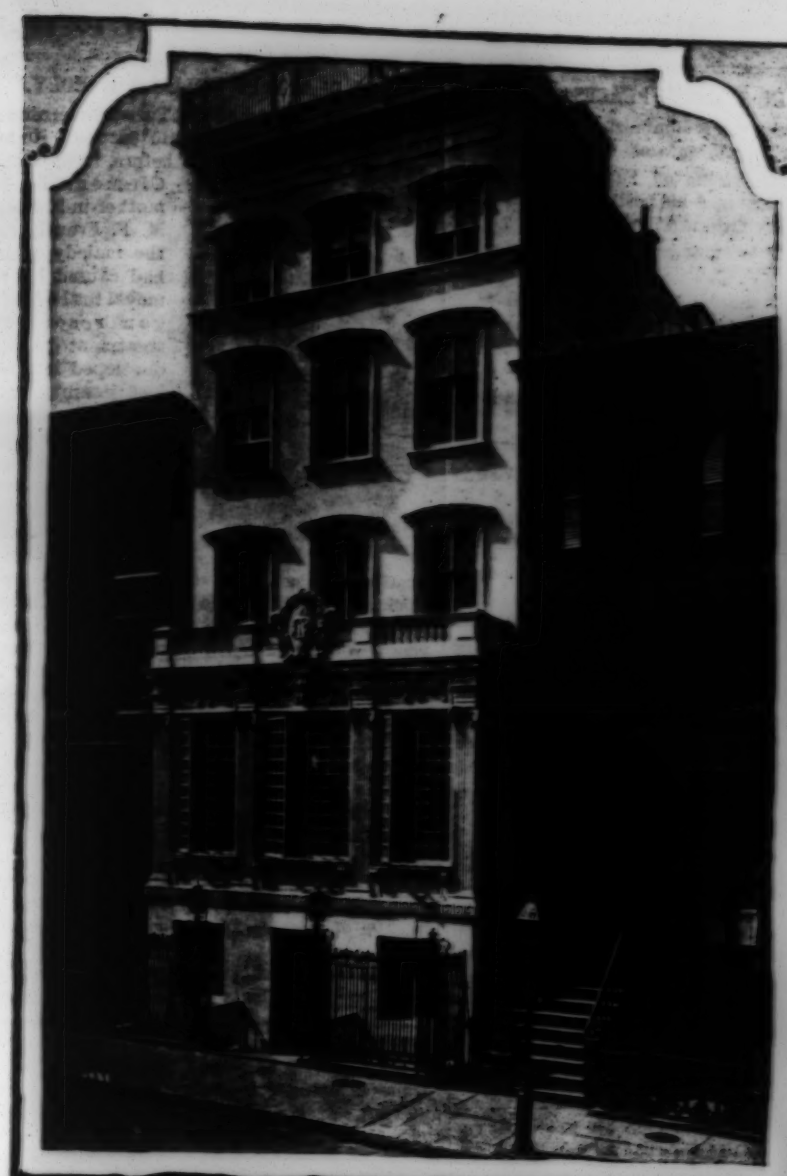
"I am going up into the Adirondacks for ten days with Governor Black and a party," said Roland Reed to a MIRROR man, "and then I shall return to New York for the Summer. My daughter, Florence Reed, and I have been down to Manhattan Beach for three days, but we are booked for the Summer in town. People say to me, 'Why don't you go to the country?' But I see the country all Winter—now is my chance to enjoy my pretty home up on Morningside Park. My last season of thirty-six weeks in The Wrong Mr. Wright closed, as you know, with a legal victory over a Southern railroad. About August 20 I shall open again at Boston, coming thence to the Bijou in this city for ten weeks, my first Broadway engagement for three years.

"I have a good play and a good company, and shall bid for favor on that basis—not as a one-man attraction. The day is past for the actor who shall deem himself the sole interest of a performance. 'The play's the thing.' Jim Jones or any one else may come in from the country and make a hit if he has the right material. Shakespeare, you know, was born in a one-night stand.

"My company will include Isadore Rush, Mrs. Myers, Helen Keating, Sheridan Tupper, Charles S. Abbe, Charles Coote, Julian Reed, James Douglas, Edwin B. Jack, and Harry A. Smith, all re-engaged. Several vacancies are yet to be filled."

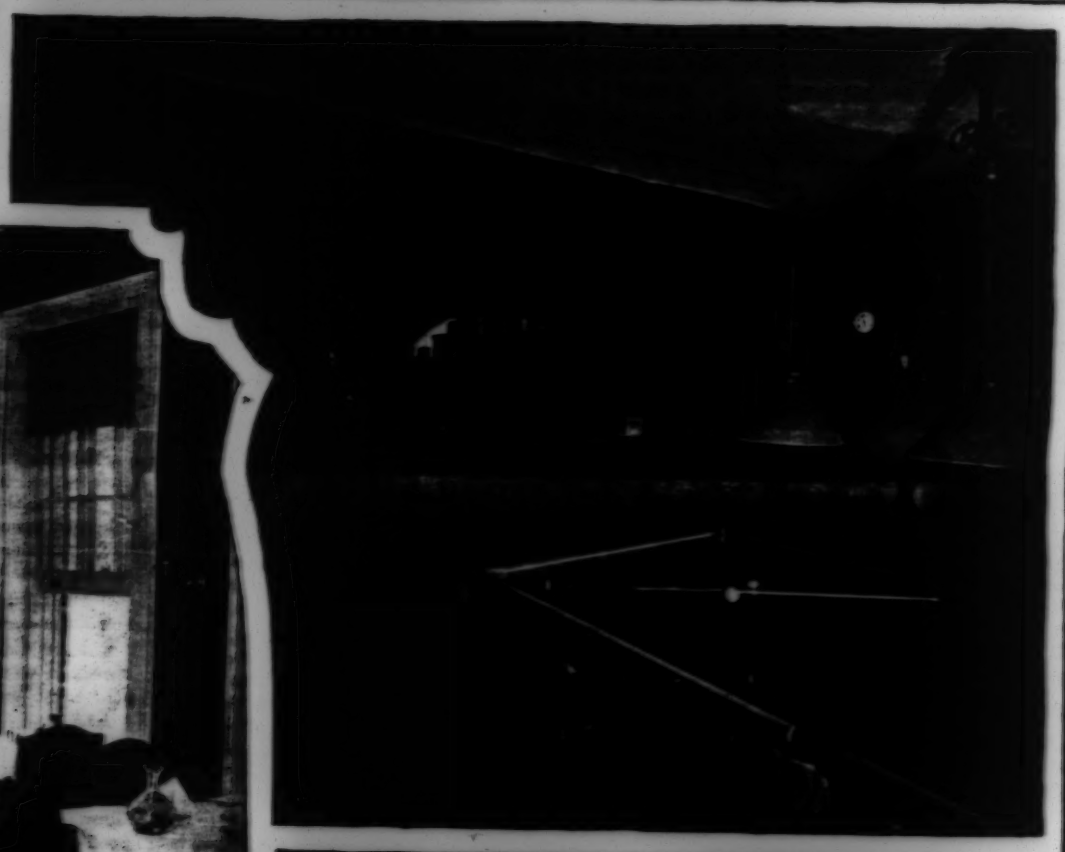
SUIT AGAINST A CLERGYMAN.

The suit of Bessie O'Byrne against the Rev. Edward Randall Knowles, of Sutton, Mass., to recover $2,200 has been placed in the hands of General Charles W. Wood for immediate action. The case, which was described in these columns a year ago, involves a contract made fifteen years ago by Mr. Knowles to star Miss O'Byrne—an arrangement never carried out. The defendant has since become a priest of the Reformed Catholic Church.



The Lambs New Fold.

The Assembly Room.



The Cafe'

A Corner in the Dining Room

One of the Trophies.

The Great Fire Place.

THE NEW HOME OF THE LAMBS' CLUB, WEST 36TH STREET.

From photographs made expressly for THE MIRROR *by Joseph Byron.*

Manhattan Beach is the Summer Rialto of the theatrical profession, and you cannot walk along the piazza of the big hotel without hitting some of them.

Actors don't object to being swept by ocean breezes once in a while, and while they may not [illegible] take their yachts to Newport [illegible] take a run down [illegible] Sousa's Band [illegible] forever," which is [illegible] musical productions [illegible] King has not attempted.

There's a go about that march that makes you see soldiers marching and hear drums beating while you see bayonets glistening in the sun and plumes waving all over the place.

It must be nice to be able to sit down before breakfast and write a march that is going to make people get up and yell and throw up their hats in their enthusiasm.

It would give me a very big head, I fear; but John Philip isn't a bit like that. He is the best-natured fellow in the world, and his publishers say that he is unable to say "No" when any one asks a favor of him.

So they have induced him to sign a gilt-edged, copper-bound, iron-clad contract that just allows him to write music, but have nothing to do with it after it's written. If a newspaper publishes any of it, there is blood on the moon, and lawsuits, and other unpleasant things.

I hear Mr. Sousa's good nature became so expensive to him last year that he chartered a sort of body guard in the person of Mr. Hinton, an ex-newspaper chappie, who goes about with the great bandmaster and prevents him from giving away his salary and employing people that are not needed, and all that sort of thing.

When Mr. Sousa talks pleasantly to any one Mr. Hinton stands in the background and looks fierce, or in a hurry, or any old thing that will make the other fellow uncomfortable.

And yet Hinton personally is one of the best of good fellows, I understand. But what an awful strain it must be to have to go around with a thinking part like that!

Honestly, I'd rather be doing a trained seal act with the Hagenbecks.

Then another of the glittering attractions chartered for the beach is El Capitan, with the "elongated"—they always call him "elongated" in the newspapers—and his "dainty little" wife.

Now, we shall see all the *jeunesse dorée*, and howling swells and high rollers of Gotham following in the train of this little lady, who seems to be far more fetching with the boys than the comic opera queens who are possessed of more avoirdupois, but who have not half her sparkle and cleverness.

There will be Jack, and Tom, and Billy—but no, I won't. That would be telling!

Last Summer I used to go down to the beach for a dip when I came into town for shopping, and one of the funniest of sights—two of the funniest sights, in fact, were these:

I hope they won't mind my calling them "sights." I'm using the word in its spectacular sense. It would be like this: The sea would be rolling in as usual, and all would be quiet along the Atlantic. Then from the bathing pavilion would emerge Bob Cutting, the tall, and his wife, Minnie Seligman, the short. A few strains of incidental music would be wafted across the sands from the band, and then:

Enter De Wolf Hopper, leading by the hand Edna Wallace Hopper in a stunning black silk bathing suit. And then, as though by a preconcerted signal, all the men on the Oriental piazza and everywhere that commanded a view of the beach would get out field glasses and stop breathing until the quartette entered the surf. "Quartette"—that's the word. Did you ever see four fellows billed as a quartette that matched in any way? Please wire me if you did.

Two "Johnnies" with pink shirts and hatbands that shouted were right beside me on the sand one of those days before mentioned. They didn't see me. I'm a very little girl, you know, and I sneaked behind my parasol.

"By Jove!" said one of them, with his eyes fastened on Minnie Cutting; "she's a deucedly handsome woman!"

"Finest that ever came over the pike!" said the other, following Edna Hopper as she picked her way over the sand.

"I mean the girl in the blue suit," said the first chappie.

"Oh, yes! But the little one has the prettiest——"

"Yes, that's a fact; she has!" said the other; and all the while I was peeking out under the lace on my sunshade trying to find out what they were talking about.

Another theatrical, literary, and artistic chappie that I met the other evening at the beach was Hillary Bell—some people used to call him Billary—well, I forget just what it was; some play on his name.

Billary seems to be one of the few men that have taken to the ink pots and the paint pots and have yet managed to keep themselves unspotted.

I don't mean in a Royal Baking Powder sense, you know. But you can always tell an artist or a literary man by his make-up. That is, almost usually, I mean. There are glittering exceptions.

But if you see a man prematurely gray, wearing eyeglasses and a troubled look, slightly stooped, and with ink on his fingers, some one is sure to say: "That's Slinger, the brainiest man in New York. Bennett gives him twenty thousand a year."

Or a man with a slouch hat, long hair, and clothes that don't fit him ambles along, and it's sure to be: "Splatter, who does those impressionistic, Burne-Jones, Beardsleyesque things. Gets a fortune for every picture he does."

That's the way. And you wonder if they are storing the money in barrels, or keeping a steam yacht, or a steam-heated flat, or whatever are they doing with their money.

Can you tell me, Birdie?

Joe Howard is one of the exceptions that make the rule. Joe might be a foreign diplomat, a statesman, a bank president, or a confidence man.

He looks fine enough for anything—anything but a newspaper man, yet he is one, through and through.

I suppose you have heard of his wonderful scrap book system. They say he has kept a scrap book since he was an infant in arms, and now, when he wants a story, he looks in a catalogue—finds the subject billed: "Volume 113—Folio 2,000—Page 1,679," and there you are. I mean there he is.

I met him once, and I said: "Mr. Howard, I wish you would be so good as to tell me about your scrap book. I want to start one myself."

He said: "My child, they may make fun of those scrap books, but I have supported my families on them for a good many years."

"But why should I tell you about them?" he asked.

"Why, I am The Matinee Girl," I answered, haughtily.

"What—a little thing like you?" he responded.

THE MATINEE GIRL.

SAID TO THE MIRROR.

ARTHUR W. TAMS: "I have closed a deal by which The Isle of Champagne has been secured by David Bispham and company for the Germaine Opera company—not by Walter Allen, as has been stated."

CORSE PAYTON: "There is some misapprehension as to the engagements for leading ladies for the Payton companies for next season. Florence Hamilton will be leading lady for the Payton Comedy company, and Etta Reed for the Corse Payton Comedy company."

ALBERTA GALLATIN: "I am more than ever convinced of the value of a MIRROR 'ad.' Within thirty-six hours after my card appeared I received three offers for leading business, and accepted that of the Columbia Stock company, Washington, where I opened this week."

AL. H. WILSON: "Allow me to state that I did not appear at Chicago in Mulberry Bend. My only connection with the play was an engagement of one week at New Haven, with M. B. Curtis, owner of the play."

JOSEPH H. SLATER: "As Frederick Reynolds has laid prior claim to the title A Double Life, I shall rechristen my play which had been given the same title."

J. CLAUDE GILBERT: "I wish to deny the statement that Gilbert and Lynch will not continue to manage the Ruswin Lyceum, New Britain, Conn. I shall begin this week to book for next season. The house is one of the best in New England, drawing from a population of forty thousand persons."

P. J. REYNOLDS: "I have received a letter from Mrs. J. Corby, of 29 Simpson Street, Tarraville, Victoria, Australia, asking for information about William O'Keefe, a comedian, whom I have not seen for years, and of whom some MIRROR reader may know. Mrs. Corby writes that Mr. O'Keefe's father, deceased, has left money to his son, but that the family has not heard from him in sixteen years. When last heard from by them he was in California."

ELMER E. VANCE: "Let me deny that I will put out a second company to play Patent Applied For. No company will ever go out under my name, that is, not under my personal direction, and to which I cannot devote my entire time. 'Let well enough alone.' is my motto."

THOMAS H. BURNS: "Kindly deny the report that I have suffered a stroke of paralysis."

MRS. SCOTT RAYMOND: "I wish to thank the Actors' Fund and the unknown donor of $10 for their generous aid. These blessings came in my affliction and trouble, and enabled me to secure proper treatment otherwise impossible. I have been sick at Alton, Ill., since December 12, but am now slowly recovering."

BARNATO AS AN ACTOR.

The late Barney Barnato had strong histrionic inclinations, according to a London paper. He played Mathias in The Bells in South Africa, after having seen the performance of Henry Irving. In describing his dramatic effort Mr. Barnato said: "It was like this: I came one night and saw Irving and was so struck with his great performance that I made up my mind to have a try at it. I played it forty times, and showed myself to be a d——d bad actor."

THE NEXT CASINO BILL.

Hugh Morton and Gustave Kerker have well under way a new comedy, The Belle of New York, which will be put on at the Casino on September 13, until which time The Whirl of the Town is expected to run. The cast of the new play will include Dan Daly, David Warfield, Willard Simms, George A. Schiller, Catherine Linyard, and Marie George.

☞ Laura Keene's Biography for sale everywhere

IN SUMMER PLACES.

Frank Karrington is summering at his cottage in the Helderberg Mountains, near Albany.

Arthur R. Davison, of Fanny Davenport's company, has resumed his position as chief clerk at the Hotel Irvington, Atlantic City.

Ida Krueger is summering at Worcester-on-the-Spring.

Eva Selbie is summering at Bath Beach.

Alice Rosmer, of the De Wolf Hopper company, is at Sheepshead Bay.

Lola Morrison will spend the Summer with relatives at Keuka Lake. She will go with Murray and Mack next season.

Hattie Neville, who is visiting her sister, Mrs. George J. Wright, at Kansas City, will return to New York in July.

Minnie Dupree is visiting friends at Larchmont.

Marion Abbott is settled for the Summer in the vicinity of Larchmont.

Fanny Rice and her husband, Dr. Purdy, are spending their vacation at "The Weirs," in New Hampshire.

Robert Elliott sailed for Europe on the *Ethiopia* on Saturday. Mr. Elliott will return late in August for rehearsals with Daniel Frohman's company.

Joseph Haworth is on his farm near Massillon, Ohio.

Mr. and Mrs. Edwin Maynard (Sara MacDonald), after a successful season of forty-one weeks with The Kennedy Players, are resting, boating, and fishing at the beautiful Summer home of H. W. Maynard, the veteran manager, at Stratford, Conn. Frederick Maynard, now in London with Secret Service, will rest at the same place upon his return to America.

Harry P. Curtis, manager of the George H. Summers Comedy company, has opened a broker's office at the Thousand Island House, Alexandra Bay, for the Summer.

Maude Sheridan and her mother have just returned to Chicago after a visit to Manager J. A. Simon's daughters at Benton Harbor, Mich. They will summer in and about Chicago.

Augustus Halbach will summer at his home, Toledo, Ohio.

Clayton Legge will go to Nova Scotia for a few weeks, proceeding thence to the Weirs, N. H., and returning here in August.

William Redmund is passing his holidays at "The Cedars," Piermont.

Annie Ward Tiffany is "at home" at Buzzard's Bay for the Summer.

Nita Allen will divide her holiday between Cape May and Angelsea.

Freddie Hunt, the soubrette, is summering at Jordan's Sulphur Springs, Va.

Frances Drake is taking a horseback trip through the Yellowstone National Park, said to be one of the longest trips of the sort ever taken by a woman in this country. Miss Drake has entertained the guests at the Mammoth Hot Springs Hotel.

Olga Brandon is at Southsea, England. Agnes Miller is at Paris.

Richard Dorney, Augustin Daly's American manager, went last week to his country place at Oceanic, on the Shrewsbury River.

Ada Rehan is now resting at her "bungalow" on the Irish coast.

Randolph Murray, Annie Bartley, Dore Davidson, Ramie Austin, and Howard P. Taylor are stopping at Zeyden's Casino, at College Point. Frederic De Belleville is a frequent visitor.

Martha Franklin, who has been with Ward and Vokes all the season, has returned to New York for the Summer.

Arthur Maitland, late of Never Again, who has been presenting at Summer resorts his monologues, A Bachelor's Life and Suspicion, will give his last performance for the Summer on July 31 at Niagara Falls, where he will rest until next season.

Walter Loftus is at York Cliff, Maine, for the Summer.

Mr. and Mrs. Frank Camp (Stella Blair) have closed with Si Plunkard, and will summer at their home at Detroit.

William H. Rightmire has received promises from Roland Reed, E. A. Locke, and C. J. W. Roe to visit his hotel at Wreck Lead, L. I.

Gus R. Thomas is visiting his parents in Toronto, Canada. About August 1 he will join A Milk White Flag, under the management of John Dunne.

Ruth Macauley is spending the Summer at the Highland House, Nyack-on-the-Hudson.

Captain L. D. Blondell, of the Coon Hollow company, is giving swimming exhibitions in the West.

Walter C. Kelly, stage-manager of the Coon Hollow company, is at his home in New Rochelle.

W. E. Horton writes from Mount Clemens: "The arrivals during the past week have been John T. Kelly and family, "Happy" Ward, Joe Kelly, Charles A. Mason, Archie Ellis, Tony Smith, Mr. and Mrs. Harry Dillon, Mr. and Mrs. Harry Bulger, and Will J. Block. Charles Sweet spent a few hours in town on Tuesday. He will attend the Elks' Reunion at Minneapolis, and return here to spend his vacation. Claude Bartram and George W. Wilson left for New York on Sunday last. Mr. Wilson will join the Daly company. "Punch" Wheeler arrived on June 24. He don't seem to know why he came or how long he will stay. Mr. and Mrs. Harry Vokes (Maggie Daly) stopped over for a day on the way to their Summer home at Crescent Beach, Mass. A reception and band concert was given in honor of Professor Maurice Levi, of the Mathews and Bulger's company, by the local band on June 22. A pleasant evening was spent, with fine music and dainty luncheon."

THE DEATH OF WILLIAM F. HOEY.

William F. Hoey died last Tuesday morning at his home in this city of acute paresis. He had been brought, a few days before, from Mount Clemens by his mother-in-law, Mrs. M. F. French, and the malady which had caused his removal to the Michigan resort for treatment rapidly developed into violent insanity until death released the sufferer. For many days the actor had been unconscious of the presence of his friends, and he drove almost continually to sing or to act parts of the farce which had won him fame and fortune. Toward the end the ravings ceased, and when death came it was in peace and calm. Mrs. Hoey and Mrs. French, who had watched constantly at the bedside of the dying man, were with him at the last moment. Charles E. Evans, for many years Mr. Hoey's partner, took entire charge of the funeral arrangements. Services were held at the house last Wednesday evening, and interment followed the next day at Woodlawn.

William F. Hoey, or, as he was known more familiarly, "Old Hoss," was born in this city on New Year's Day, 1855. After a public school education he secured work as a grocer's boy in the shop of ex-Alderman Morris. Here he displayed a remarkable talent for mimicry and considerable musical ability, and in 1873 he appeared at the Thirty-fourth Street Theatre doing a single musical act which resulted in a six weeks' engagement at Tony Pastor's at $6 a week. In 1875 he joined Colonel Carrington's Circus as a concert performer, but after one day left the show, and walked from Savannah to Richmond, playing his way. This experience probably furnished the ideas for his afterward famous impersonation of a tramp, the first of its sort and perhaps the most often imitated of any purely American character delineation. Late in 1875 he formed a partnership with John Fields, now of Fields and Hanson, and a tour of the variety houses was made as Fields and Hoey.

The team appeared in 1876 with Cal. Wagner's Minstrels at Harrigan and Hart's Theatre Comique, and with Tony Pastor, in whose company they remained until early in 1878, when the partnership was dissolved, and Fred C. Bryant joined Mr. Hoey. Their musical act brought the highest salary ever earned up to that time by vaudeville performers, and they continued together until August 18, 1883, when they combined with another team, Niles and Evans, to organize Niles, Evans, Bryant, and Hoey's Meteors, giving a variety bill which concluded with a sketch called The Book Agent, wherein Mr. Hoey appeared as a tramp, and Charles E. Evans as a canvasser of literature. For two years the Meteors toured prosperously, and then Evans and Hoey conceived the idea of having their sketch elaborated into a farce-comedy, which form of entertainment just then was beginning to become popular. Charles H. Hoyt, at that time not so well known as now, was awarded the contract, and he evolved A Parlor Match, which was first presented at Asbury Park, N. J., on September 5, 1884, with Mr. Hoey as Old Hoss, and Mr. Evans as I. McCorker. The French Twin Sisters, who had been with the Meteors, danced in the new farce, Mr. Hoey afterward marrying Helena and Mr. Evans Minnie. For ten successive years Evans and Hoey played A Parlor Match with unabated success, and only dissolved partnership when Mr. Evans decided to retire from the stage and to assume the management of the Herald Square Theatre in this city.

Mr. Hoey, on August 9, 1894, appeared as a single star, opening at Wheeling, W. Va., in The Flame, in which he played through the season. The next year saw him in The Globe Trotter, but neither of these ventures was successful. Last season, under the management of Florence Ziegfeld, Jr., Evans and Hoey revived A Parlor Match with conspicuous good fortune, opening at the Herald Square Theatre in this city on September 21, and closing a few months ago. Mr. Hoey's health had not been good during the latter part of the season, an understudy having been carried with the company, and his failing strength at length necessitated his removal late in May to Mount Clemens. Instead of the benefit he had hoped to receive from the baths, sciatica rapidly developed, until on June 18 the comedian's mind gave way. Foreseeing no hope of improvement, Mrs. French went to Mount Clemens and brought the sufferer to his home here, where expert attendance was of no avail.

Mr. Hoey in private life was of an exceedingly lovable nature, generous to a fault, and never lacking in radiant good humor. Magnetic off the stage as well as on, he had a host of friends. He was a member of the Elks and a Mason.

The funeral services, conducted by the Reverend Dr. W. J. Harsha, of the First Collegiate Reformed Church, were attended by Mr. and Mrs. Charles E. Evans, Mr. and Mrs. Charles H. Hoyt, Mr. and Mrs. Charles Bigelow, Mr. and Mrs. J. J. Dowling, Mr. and Mrs. H. C. Woodward, Mr. and Mrs. W. H. Allen, Mr. and Mrs. George W. Troop, Mr. and Mrs. John C. Rice, Mrs. Louise Eldridge, W. D. Mann, Max Bleiman, Edward E. Rice, James F. Hoey, Antonio Pastor, Henry E. Dixey, Frank Moran, Eugene Canfield, John W. Hamilton, George W. Anderson, Samuel Porter, S. Warshoof, Will J. Block, Edward Bendix, Roland Reed, T. J. Van Norden, Charles Marks, Jo Paige Smith, H. A. Covell, Frank Murray, Samuel Kingston, Lawrence Marston, E. M. Dasher, and others. The casket was buried under a mass of flowers, one beautiful tribute bearing the cabled condolences of Florence Ziegfeld, Jr., and Anna Held.

IN OTHER CITIES.

SAN FRANCISCO.

The Lyceum Theatre Stock co. produced The Prisoner of Zenda at the Baldwin Theatre June 21-26 to crowded houses. This play packed the same theatre for a period of two weeks on its last visit here, and interest in it seems unabated. Mr. Hackett made a manly and picturesque hero. As Princess Flavia, Mary Hampering, the new leading lady, produced a great deal of curiosity. She proved to be a graceful and charming actress, and admirably in touch with the romance of the part. Charles Walcott and Mrs. Walcott played their parts with the knowledge and ability which are characteristic of them. Maud Odell did good work as Madame de Mauban, though she is somewhat too tragic and hysterical. Edward Morgan gave a strong performance as Black Michael, and George W. Middleton made an excellent Marshal Strakuncz. William Courtleigh was good as Rentzau. The piece is effectively staged, and the smallest role well acted. Frances Hodgson Burnett's The First Gentleman of Europe follows 29-1.

The Frawley co at the Columbia produced Brunetière's Tartuffe 21-27. This drama seems never to grow stale, and it is always sure of a good reception in this city. The performance all in all was exceedingly good, and the piece was effectively and carefully staged. Theodore Hamilton as Orgon and Buckthorn probably carried off the honors among the men, though Mr. Frawley as Captain Hardcastle was distinctly in his element, and his performance of this character has never been surpassed in this city. Mr Colville was somewhat stiff, but nevertheless a military General Haverhill, and Mr. Ross as Lieutenant Bethel, and Mr Clarke as Sergeant Parker, were all that their parts required. Frank Worthing, who took the part of Colonel Kerchival West, is hardly as much at home in his military trappings as in evening dress, and his performance of the part was in perhaps too serious a vein. However, it is asking too much to expect an actor, however excellent, to do all parts equally well, and certainly his performance is most delightful. Blanche Bates was a charming, sympathetic and attractive Gertrude Ellingham, and was noticeably excellent in the pathetic bits. Gladys Wallis was in her element as Jennie Buckthorn, and delighted the audiences. Phena McAllister as Old Margery, Georgia Busby as Madeline West, Miss Merrill as Mrs. Constance Haverhill, and Madge Carr Cooke as Jeanette were all acceptable. Business has been very good. A Social Highwayman 28-4, to be followed 5 by Christopher, Jr., with Frank Worthing in John Drew's part, and Blanche Bates in Maude Adams' part.

At the Tivoli 21-28 Edwin Stevens made his first bow to his old San Francisco friends as Wang. This versatile gentleman after all seems more at home in comic opera than in the various other roles which he has from time to time assumed. His singing voice is sufficiently pleasing, and his enunciation exceedingly distinct, so that the point in his lines, whether sung or spoken, is never missed. He is certainly a funny and effective Wang, and compares favorably with De Wolf Hopper. The performance all in all is excellent, and there is not a part which is not at least fairly well taken care of. Myra Morella was forced to stand comparison with dainty Edna Wallace Hopper, to the former's disadvantage. Still she was a petite and saucy Crown Prince, and her singing is always pleasing. Helen Harrington as the marriageable widow, and Elvia Crox Sanbrooke as her stepdaughter, were well received. W. H. West, J. J. Raffael, and Maurice Darcy have congenial parts, and Thomas C Leary made quite a hit as the keeper of the royal elephant. The piece is attractively staged, and it has had a very successful run thus far.

Morosco's Grand Opera House presented 21-28 Myron Leffingwell's comedy-drama The Man from the South. It is cleverly written, and ends as the approved comedy should end, the villain vanquished, and the good all rejoicing. Virginia Jackson, the new soubrette, made a hit in her impersonation of the female reporter, and Maud Edna Hall had an opportunity to exhibit her ability in emotional roles. Lorena Atwood and Leslie Morosco had congenial parts, which they played well. Mortimer Snow did some particularly good work, and Fred Butler made a correct professional gambler. The scenery is elaborate, and the scene in the Desoto Club is especially noticeable. Myron Leffingwell's comedy-drama Blue Grass 28-4.

At the Alcazar 21-27, in addition to The First Born, the Chinese play which is in its seventh week, Black Eyed Susan has been revived. The little story of the sailor and his love is so simple and old fashioned as to make it attractive. Good houses continue to be the rule. First Born preceded by Boucicault's Andy Blake 28-4.

At the Orpheum 21-27 was produced perhaps one of the best variety vaudeville bills that could be gotten together. I am told that the salary list this week is $2,400. There is not a poor thing on the programme. Daily and Hilton, eccentric comedy creations; John Canfield and Violet Carleton, comic and burlesque artists, are all first-class performers. Billy Carter, comedian and banjoist; Russell Brothers in their character impersonations, including the Irish Servant Girls; Josephine Sabel, and Conway and Leland, add to the success of the programme. Low Dockstader is never allowed to leave the stage under twenty minutes or half an hour, and is certainly an enormous success. Carson and Herbert, comedy acrobats, and Johnson and Dean, the king and queen of colored aristocracy, are excellent in their acts, and a serious element is introduced in the rendition of 'cello solos by Alex Heindl, formerly of the Boston Symphony Orchestra. It is the latter's intention to give a concert here before his departure. Houses have been jammed all the week. On the night of June 30, the tenth anniversary of the opening of the Orpheum, an eighty page souvenir, containing a half-tone picture of every performer who has appeared at this theatre, will be presented to every lady patron. At twelve o'clock on that evening the stage will be cleared and an elaborate banquet served, at which the Mayor and the Board of Supervisors will be present, also the theatrical critics, city editors of the various papers, and the employees and players of the house, together with a few other distinguished citizens. A very good time is expected.

At the Oberon, Ferdinand Stark's Orchestra, which has made itself so popular, has been followed by the International Ladies' Orchestra. Ritzau is making a success as a leader.

There is to be a new departure at the Chutes, which will consist of a free vaudeville performance every afternoon and evening in the Casino, the object being to have one big attraction and plenty of good variety. Adgie and her lions are the big thing for the first week, which commences 27.

W. W. KAUFMAN.

BUFFALO.

The Wilbur Kirwin Opera co. continues to occupy the Star to splendid patronage. Bohemian Girl was presented June 21-26 and seemed to give satisfaction. Susie Kirwin assumed the role of Arline acceptably and Sarah Carr effectively rendered several solos. Clayton Ferguson as Thaddeus was very weak. The work of the female chorus was good. The co. gave a fair presentation of Queen's Lace Handkerchief 28-30. Maude Poole, a recent addition to the co., was enthusiastically received and demonstrated that she had an unusually sweet mezzo-soprano voice. J. C. Harvey took care of the comedy role satisfactorily. The costuming of this opera is worthy of mention.

The Carleton Comedy Opera co. was a hold-over at the Casino 28-3. J. F. McDonald, of the co., gave imitations of Chevalier, and Clara Wisdom and Ed Garvie appeared in a character sketch. McCabe and Daniels in their familiar knockabout act were the best number on the bill. Others on the programme were the Harlecks and Sisters Whiting. Business continues good.

The Court Street closed 26 after a long and prosperous season. It was generally believed at the opening of the past season, when Mike Shea was installed as manager, that the house would present only straight vaudeville bills, but the policy of the house remained unchanged. The theatre has presented almost exclusively combinations and burlesques, the majority of which possessed little real merit. There have been a few noteworthy exceptions, and the patrons have occasionally enjoyed some good vaudeville performances. Nevertheless, the management has made money and will probably proceed along the old lines next season. Since Mike Shea has retired as manager Gus Wagefurth has acted in that capacity. During the Summer the house will be redecorated and refurnished. The regular Fall opening will take place early in August.

The Lyceum is still attracting good patronage with the vertiscope reproductions of the big fight. The pictures are not clear at all times, but one is able to get a good idea of the details of the contest. This attraction will be offered so long as business warrants.

Music Hall will not be remodeled this Summer after all. F. C. M. Lautz, who is at the head of the enterprise, states that the project has not been abandoned, but that it is simply delayed by lack of funds. Nearly $60,000 of the necessary $75,000 has been pledged.

Harry Pepper, the genial press agent of the Court street, has been engaged for the Summer season as press and ticket agent of the White Line Excursion Company.

Blanche Crouse, of Crouse and Loring, visited friends in town 27.

J. W. Kingsley, comedian of the Wilbur Kirwin Opera co., left the co. 29. His place has not as yet been filled.

Much of the success of the Wilbur-Kirwin co.'s productions is due to the skill and care of John Faucher, the musical director.

Of the many plans and schemes for new theatres in Buffalo not one has materialized. The nearest approach to a new playhouse is the Metropolitan, which is in a half finished condition. No work has been done on the building for over two months.

The bill at the Casino 5-10 consists of Mlle. Fleurette and the Four Fleur De Lis, Kitty Wolf, Terry and Elmer, Bonnie Lottie, Brothers Le Moyne, Conway, The Partellos, and McCabe and Daniels. The first production of Frank David's local burlesque Little Miss Buffalo has been postponed to 12. Mr. David has composed some very catchy music and the lines and specialties are all up to date. New scenery depicting familiar places in Buffalo will be used.

The Wilbur Kirwin co. will change its programme twice a week during the remainder of the engagement here. Carmen will be sung 1-3.

Manager James Camp, of Louisville, sends me a number of Louisville papers announcing the successful opening of the Bond Stock co. at the Auditorium.

Buffalo Bill's Wild West exhibits here 19-20.

REYNOLD WOLF.

LOUISVILLE.

The Bond Stock co. finished a highly successful week June 26 at the Auditorium, presenting Turned Up and Caste three nights each, and will offer for the week commencing 28 Our Boys and Dolly. The plays presented offer excellent opportunity for the display of the ability of the various members of the organization. Messrs. Bond, Arbuckle, Klauber, and Holt, and Misses Haslam, Allen, and Riemers have become great favorites.

A season of continuous vaudeville at Phoenix Hill Park was inaugurated 27, and a very large audience was present. The best features on the programme were the Tyrolean Warblers, the Carew Sisters, Reece Prosser, and Press Eldridge. There is every reason to believe that the Hill will have a prosperous season with its new departure.

Karl Schmidt and Douglas Webb were among the principal soloists at Cincinnati upon the occasion of a recent visit of the Leiderkranz Society to that city.

Manager Charles Scott, of Lexington, was one of the visitors of the week.

Manager John H. Whallen, of the Buckingham, who has been a very busy man, in a political way, for several weeks preceding the primary just held, is spending a well-earned vacation in a house-boat. He is leisurely floating down the Ohio with a party of friends, and sends word that he is thoroughly enjoying himself.

The feature of a recent bill at the Auditorium was the presentation by the Bond Stock co. of a comedietta, A Bridal Trip, written by Harry Hurst, of the *Courier Journal* staff. It is a dainty little one-act bit, which was admirably acted and favorably received.

Manager James B. Camp, of the Grand Opera House, was successful in receiving the nomination as City Tax Receiver at the recent Democratic primary, and his friends consider that with him nomination is equivalent to election. Mr. Camp assures your correspondent, however, that he will still be identified with theatrical interests in a managerial way, as he has several irons in the fire.

The Louisville Military Band will provide the music for the State Encampment of the National State Guards to be held in July.

A recent issue of the *Courier Journal* contained a reproduction of some of the early photographs of Mary Anderson, the work of Klauber (father of Adolph Klauber, of the Bond Stock co.), who has been called the Sarony of the South.

The concert of the Louisville Mandolin and Guitar Club on the river 24 was a decided success in point of attendance, and the programme was a first-class one; Julian Munoz was director.

Ewan MacPherson, of the *Courier Journal* editorial staff, has written a play. At one time it was thought it would be produced by the Bond Stock co., but negotiations fell through.

The Risley-Blackmore combination has returned to the city. The results were not altogether satisfying.

CHARLES D. CLARKE.

INDIANAPOLIS.

Manager Webber is rapidly making Wildwood a successful resort. The third week opened June 28 with a large audience, the play being The Price of Prejudice. The leading parts are taken by Harry Webber and Florence Hamilton; the supporting co. is good, and the audience seemed highly entertained.

Between the acts Master E. C. Kirby, the boy vocalist, rendered two songs, and the two little daughters of Al. H. Bailey also sang.

Mae Mazelle gave a taking specialty, and will remain the rest of the week.

With the increasing warm weather the manager expects to do a paying business.

Fairbank offers for the week of 21 Ostendorfs' Orchestra and Gosco's Famous Roman Students. The Ladies' Orchestra, with Estelle Belmont, attract large audiences to Kissell's, which is now under the management of Charles Zimmerman, of the Empire.

The Children's Chorus, under Conductor Ahrens, drew a large house at Tomlinson's Hall 29. The audience was very enthusiastic. The chorus was assisted by Master Thaddeus Rich, violinist, and Lily Adam.

The news of Old Hoss Hoey's death has caused general regret in this city, where he had a host of friends.

W. W. LOWRY.

DENVER.

The stock co. at Elitch's Gardens presented The Runaway Wife week of June 27 to tremendous business. As a whole the members of the co. appeared to better advantage than they have in any previous production. Walter Edwards' powerful portrayal of Arthur Eastman was marked by earnestness and vigor. Jennie Kennark, by her artistic methods, achieved excellent results, and was a sweet and womanly Alice Eastman. George Edeson scored a genuine hit. Vivacious Rolinda Bainbridge, with her mobile face and musical voice, played the ingenue role brilliantly, while Leonore Bradley contributed a decidedly well accentuated character study. The remainder of the co. were well cast and handled their parts excellently. Great praise is due to George R. Edeson for his capable, intelligent, and efficient stage management.

Mr Barnes of New York is the bill announced for the Gardens Fourth of July week.

Gilbert's farcical comedy, Engaged, with its clever lines and sparkling satire, is receiving excellent treatment by the stock co. at Manhattan Beach week of 27. The improvement shown by the co. is most marked, and not a little of it is due, I fancy, to Victory Bateman, who has seemingly enthused life into the organization. Certainly the productions go with a dash and vim not apparent before her advent. While not nominally the stage manager, I understand that she is responsible for much of the good business noticeable in the present and last week's production. Edw. R. Mawson made a capital Cheviot Hill, playing the part with a serio-comic intensity that was highly amusing, while Coulter Brinker and Harry Allen were excellent in the roles of Belvawney and Sympson. Anna Buckley did the character bit of Waggie deliciously, while Florida Kingsley made the small role of Parker stand out prominently.

The Macart Dog and Monkey Comedians continue to be a successful feature at the Beach.

The stock co. will present A Serious Family week of 4.

Natalie C. French, a local vocalist, gave a concert at Unity Church 29. She was assisted by Genevra Waters, Joe Newman, and others.

The spectacular exhibition Nero, or the Destruction of Rome opened at the Denver Wheel Club Park 20 and will continue until July 5. The animatoscope continues at the Tabor.

The band and vocal concerts at City Park have made this a very popular place of amusement this Summer, and as "there is no show like a free show," the Park has been literally patronized, which fact has tended to reduce business somewhat at the regular amusement resorts.

They are dubbing Walter Edwards "the silver king" nowadays because of a very flattering report he recently received from a Utah mine in which he is interested.

The male members of the Elitch co. are wearing variegated and wonderful bicycle suits that are at once the envy and admiration of the rest of the masculine population of the city.

F. E. CARSTARPHEN.

ST. PAUL.

Robert Downing and the Eugenie Blair Stock co. made a favorable impression and drew good houses at the Metropolitan Opera House June 20-26. Mr. Downing and Miss Blair were heartily applauded and called before the curtain several times at each performance.

The large and brilliant audience that packed Litt's Grand Opera House 25 was strong evidence that Company D, Minnesota National Guard, is the pride of the city. The occasion was the entertainment given by the company to raise money to enable it to participate in the interstate drill contest next month at San Antonio, Tex. An attractive programme was presented. Mrs. S. V. Harris sang "The Daughter of the Regiment" with fine effect, and had to respond to an encore. A. P. Quesnel and G. Magnus Schutz, Alfretta May Schelg, Hazel Runge, and the O'Gotte were pleasing features. The drill by Company D caught the house. Receipts, $900.

John B. Maher, with the Giffen-Neill co., will be a member of My Friend from India co. next season.

Benjamin Johnson will be with Mr. Mansfield next season, and will play a prominent part in The Devil's Disciple. Mr. Johnson is a St. Paul man, and his many friends at home are proud of his success the past season.

Elizabeth Ris, the tragedienne from the Dagmar Theatre at Copenhagen, gave an enjoyable entertainment at Conover Hall 26, and received a flattering reception from her fellow countrymen in the city.

Walter S. Hale, assisted by Katherine Evertz and local talent, will give a dramatic performance at Litt's Grand Opera House about the middle of July.

Marco, the magician, gave a clever performance at Conover Hall 27 to a good house.

Arnold Daly, with the Giffen-Neill co., will go with Secret Service co. next season.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

The only attraction at the Marquam week ending June 27 was an entertainment by local talent 23 for the benefit of St. Patrick's Church, which was a success in every particular. After an overture by Webber's Marquam Orchestra, John McNichols gave a fine exhibition of club swinging; Marky Marks, Jr., sang "My Zazu La" with good effect; Misses Molloy, Harvest, Wascher, Marcella Fleming, May Fleming, and Marcella Cain appeared in an aesthetic drill; Edna and Eva Taylor sweetly sang "Sweet Bells of Mars;" James Duff gave dexterous feats in jaggling; Frank Hennessy sang "Dream of My Own Land" and "How O'Connor Spent His Honeymoon" to encores; Misses Cole, Molloy, Cain, and White, and Messrs. Murphy, McMahon, Hume, and Murray, gave an excellent gypsy dance; Edgar Kellar recited "Little Boy Blue"; Magicians Brown, Belter, and Kay gave an amusing feature entitled, Herrmann Outclassed; Bowman, Ryman, McDonald, Wetzler, Lamberson, and Evans, of the Athenæum Club, gave clever turns in tumbling and acrobatics; and Leo Thilan and E. E. Carse closed the ollo with a laughable number entitled Burlesque Boxing.

At the Auditorium, M. Florestan, the French actor, appeared before a large audience 23 in selections from The Merchant of Venice, scenes from Alexander Dumas' L'Etrangere, Racine's Phedre, and a short scene from Corneille.

The Third Street Theatre will probably not open its 97-98 season until September or October.

Manager Cordray, of Cordray's, is in San Francisco booking attractions.

Assistant Manager George L. Baker, of the Marquam, accompanied by Mrs. Baker, will soon leave for a six weeks' tour of the Atlantic cities.

O. J. MITCHELL.

CLEVELAND.

The Garden Theatre Opera co. commenced its fourth week at Haltnorth's Garden June 28, presenting the tuneful opera The Chimes of Normandy. Maud Hollins was seen in the role of Gemarine, and divided the honors with Carrie Roma, who filled the part of Serpolette to perfection. Both received encores and floral gifts. Hubert Wilke as Henri was all that could be desired. Harold Blake was good as the fisherman, and William Daniells made a comical BaillI. It was a surprise to see Harry Brown in the serious role of Gaspard, but he filled it very acceptably, and was the recipient of much applause. The Chimes hold the boards all week, and will be given at a Fourth of July matinee next Monday. Martha week of 5.

Paul Boyton's Aquatic Circus has drawn large crowds at Euclid Beach Park.

Crystal Lake Park, a new suburban resort, was opened to the public 27, offering as attractions the Female Cycle Races and the Veriscope.

At last a circus is billed. John Robinson's coming 8.

Charles Henshaw, who has been connected with theatricals in the city for the past ten years, has accepted a position in New York and will sever his connection with the Cleveland Theatre, which he managed last season. He is succeeded by Edward C. Underner, the former treasurer. Mr. Henshaw for several seasons managed both the Lyceum and Cleveland Theatres, and leaves a host of friends who will regret to see him leave, but congratulate him on going to the Metropolis, where he will doubtless be successful.

WILLIAM CRASTON.

KANSAS CITY.

The bill at the Fairmount Auditorium June 2-3 proved an excellent one. The Sketch co. presented an amusing farce, entitled A Billous Attack, in which E. W. Thomas, Agnes Knights, Ethel Knight Mollison, and John Daly Murphy, all appeared in clever character parts. Petite and precocious Irene Franklin won repeated recalls with her clever songs and imitations; Merri Osborne, in French songs, was also well received. Frederic Hallen and Mollie Fuller, in their sketch, A Fair Exchange, closed the bill with a hearty laugh. They introduced all the favorite coon melodies, and did some clever dancing.

Next week the attractions will consist of the animatograph, showing views taken in Kansas City; the Deltorellis, grotesque French clowns; Mlle. Ani, trapeze performer; Nellie Dunbar, baritone singer, and the Sketch co. in a farce.

Business has been excellent throughout the past week. Liberati is drawing fairly in nightly band concerts at Washington Park. The Carringtons, in War Scenes, are drawing well at Troost Park, where shooting-the-chutes continues popular.

FRANK B. WILCOX.

PROVIDENCE.

Theatricals are very quiet in this city just now and everything points to the shore resorts, where amusements of all kinds are provided.

Lothrop's Opera House is the only house open, and the bill for the week of June 28 was The Volunteer, presented by the Royce Rolleston co. The co. is creditable and includes Frank Rolleston, Stella Reese, Brigham Royce, Frank Sheridan, T. F. Norton, Edwin Brewster, Robert McKee, George Warren, John Wills, Horace Newmann, Frank Warren, James White, Eleanora Allen, Lizzie Annandale, and Mame Lindsey. The house will close for the season 5.

The Forepaugh-Sells Brothers' Circus exhibited here 2 to the usual large crowd.

A. H. Scott, formerly of the Boston Theatre and advertising agent at Lothrop's last season, is summering with George Collier and other Boston theatricals.

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[illegible] at Lith graphers' Roof Hough's Neck, Mass. Mr. [illegible] a large tent there and is [illegible] with pleasure.

The [illegible] at Crescent Park opened [illegible] large audience [illegible] present to [illegible] The program [illegible] was ex- [illegible] numbers was heartily [illegible] Nellie Annie Gordon, [illegible] and Reynolds, the Eng- [illegible] Barton and Eckoff, [illegible] lasts for the week. A [illegible] week.

The theatres at Rocky Point will open 4 and Manager Harrington has an exceptionally strong list of people engaged. HOWARD C. RIPLEY.

MINNEAPOLIS.

The Giffen-Neil Stock co. opened its second week at the Metropolitan Opera House June 27 in The Strange [illegible] Love play and co- [illegible] Rampo made a [illegible] Blanche won im- [illegible] Anna Blanche [illegible] Robert Drouet [illegible] Harrington John B. [illegible] Count de Grival, as [illegible] the Earl of Tweenways [illegible] Same co. in The Pri- [illegible] Secretary week of 5.

The second week of the opera season at the Lake Harriet Pavilion opened 28 with the Marie Bell Opera co. in Fra Diavolo. The audience was large and good natured. Marie Bell made a charming Zerlina. She was in excellent voice and bubbled over with vivacity. Edgar F. Seamans caught the house as Fra Diavolo. Maurice Hageman and Harry Hanlon were decidedly amusing as Beppo and Giacomo respectively. Henry DeSarmo acquitted himself well as Lorenzo. Herbert Salinger made an admirable Lord Allcash, and Vivian Rossiter was a satisfactory Lady Allcash.

As the session of the Grand Lodge of Elks will be held in the Metropolitan Opera House, the Giffen-Neil Stock co. will hold forth at the Lyceum Theatre week of 8.

The opening of the new St. Louis Hotel Theatre will occur 3. Bach's Orchestra, of Milwaukee, will furnish the music for the entire season. Among the attractions are the Arion Ladies' Quartet, J. Edmund V. Cook, reader; Campbell and Campbell, in a comedy sketch entitled An Original at Home, followed by a vaudeville performance.

F. C. CAMPBELL.

DETROIT.

There is nothing whatever going on at any of the regular theatres this week in the legitimate line. The twelfth annual meeting of the Michigan Music Teachers' Association was held here three days, beginning June 28, and the Detroit Opera House was given over to them for their concerts. These concerts were of a superior order, as our local talent, of which we have a generous supply of no mean order, was augmented by the addition of outside celebrities. Among these was Mr. Leopold, of Chicago, who gave a piano recital. The convention closed with a grand concert, at which Sherwood, the famous Chicago pianist, was the attraction. It is a pity that the weather was so hot while the convention was in progress, as the heat probably caused the very slim audiences.

Wonderland continues to do a big business right through all the heat. This week the programme embraces Dick Lynch, clog dancer; Ada Jewell, soprano; the Campbell Sisters; Eloise Willard, prima donna; Mona, Gilbert, equilibrist; J. A. Murphy and J. C. Moore, character comedians; the Zarros, who are down as the European mystifiers and exponents of magic; Clarence Lutes, the armless rifle shot, and Kaalina, the pottery king.

KIMBAL.

PITTSBURG.

All the theatres are closed here and there is a wonderful dearth of professional doings and sayings. Manager Davis, of the Avenue and Grand Opera House, is contemplating some very extensive repairs to both houses. At the present outlook Manager Hopkins, of the Duquesne, will have some superior bookings in the vaudeville line for next season. Manager R. M. Gulick will be home about August 1.

E. J. DONNELLY.

CORRESPONDENCE

ARIZONA.

PHŒNIX.—PARK (S. E. Patton, manager): The A. Y. Pearson Stock co. week June 21 in White Squadron and Police Patrol to big business. Katie Putnam co. 5-10.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Columbia Opera co. opened June 21, presenting Masotto, Olivette, and Pretty Persian to fair houses. Katie Putnam 28-3.==FIFTH STREET THEATRE (Wilmeth and Knox, managers): Gracie Plaisted and Frederick Tjader in To Oblige Benson; also Omene, prestidigitateur, and little Anna Laughlin, soubrette, to fair business 21-26.

OAKLAND.—THEATRE (F. W. Stechen, manager): The Bates Comedy co. presented A Wild Goose Chase June 21-27 in a very creditable manner; fair houses throughout the week. Nancy Till 28-4 by the same co.==ITEMS: Mary Barrall, of this city, has accepted an engagement with the Lilliputians and will join them in New York September 1. Miss Barrall is but four feet three-quarter inch tall and speaks German fluently.—The one-act comedy Nancy Till, which will be put on at the Oakland week of 28, is from the pen of Raymond Russ, a local writer.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Buckman Keogh Farce-Comedy co. in repertoire June 21-26 to fair business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Columbia Opera co. June 28 for a two weeks' season opened in Said Pasha.==ITEM: Manager Harry Hyatt gave a dinner in honor of Frank W. Conant, the manager of Shore Acres, at his hacienda in South Pasadena on 29.

COLORADO.

LEADVILLE.—CITY HALL: Kempton Komedy Ko. June 20-27 to very good business.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Albert Hosmer and Hattie Ross in The Plunger 2.

COLORADO SPRINGS.—TEMPLE THEATRE (C. W. Hascall, manager): Hosmer and Ross in The Plunger June 28; fair house; performance fair.

CONNECTICUT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Cook's Dramatic co. opened a week's engagement June 28 to a large house.==ITEM: The manager of the co. left the co. in New London last week rather unceremoniously. Mr. Nodine has taken charge, and as the business promises to be large the co. will undoubtedly come out of their troubles all right. A good performance at low prices is given, many specialties being introduced.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): High School Graduating Exercises June 28 to crowded house. Yale Glee and Banjo Club June 29 to a large and fashionable house.

BRIDGEPORT.—ITEMS: Mary E. Hawes is still in possession of the Park City Theatre, and both she and the new purchaser's manager, Walter L. Rowland, are making bookings for next season.—Manager Edward C. Smith, of the Auditorium, is among the busiest men in town nowadays, and between superintending painters, upholsterers, and carpenters, and arranging bookings for the coming season, he has not a moment's leisure. He will not run continuous vaudeville, but will alternate comedy, comic opera, repertoire, and vaudeville, giving daily matinees, except Mondays. The opening will be August 16.—Milt Barlow, the old-time minstrel, is to deliver a Fourth of July oration in a nearby town.—Lauren Rees is summering at his pretty home in the West End.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. J. Hayward, manager): The Grovers in Cad the Tomboy June 21 and the Wolves of New York 22 to light business. The co. is one of the best that ever visited the city and deserved much better patronage.

POCATELLO.—OPERA HOUSE (Watson and Kinpert, managers): Huntington Broadway co. June 24 in The District Attorney to a fair house. Co. far above the average and gave a fine performance.

INDIANA.

NEW ALBANY.—ITEMS: Lawrence Griffith, of Griffith's Faust co., has gone to Chicago.—Ned O. Risley, of Human Hearts co., was here 26.—Walter Floyd, of Siberia co., has made arrangements for the local lodge of Elks at the Minneapolis reunion 6-12; a large delegation will attend from here.—Dave Daingerfield, for several years a member of Waite Comedy co., is here visiting his father.

NEW CASTLE. ITEMS: The Alcazar Theatre has been leased by Ben Brown, former stage-manager. Mr. Brown is having the house thoroughly renovated and very much beautified. The Alcazar will be opened the second week in August by The Murry Comedy co. Mr. Brown has booked some of the best attractions on the road, and everything points to a prosperous year.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Sam M. Young's Mellville co. 3.

IOWA.

KEOKUK.—CASINO SUMMER THEATRE (D. R. Craig, manager): The Andrews Opera co. in light opera had three good houses during the week. Wednesday and Saturday nights the rain kept the people away. The co. remains this week and will repeat last week's repertoire, playing at reduced prices of admission. Coming: The Cherry Sisters and Hoyt's First Prize Ideals will be the July 5 attraction and will remain during the week. A specially billed attraction for the Fourth at the park attached to the theatre is Speedy, the jumper and diver.==ITEMS: A contract has been made with the artists who painted the scenery and curtain for the Casino to paint an entirely new equipment of scenery with curtain for the Keokuk Opera House.—Several of the principals of the Andrews co. sang in different churches here 27, and as a result the pastors had large congregations.—A handsome lithograph is being distributed by Mr. Hubinger with which to advertise Hubinger Park.—During their stay in this city the principals of the Andrews co. had a touch of the real thing in the way of enjoying "All the Comforts of a Home." They leased a furnished house, employed a chef and "kept house" in earnest, having a jolly good time while doing so. The co. is largely a family affair, so far as the principals are concerned, and this novel departure from the usual habits of the road was to them like an oasis in the desert. During their two weeks here the business-manager had his pockets stuffed with tickets, not for admissions and reserved seats, but for bread, meat, vegetables, and milk.—A. H. Knoll and Carrie McNeill, cornetists, are to play at the Casino next week.—Admission prices during the opening week were 30 and 25 cents, these including street car ride to and from the park. This week a reduction to 25 and 25 cents was made. It is thought they will come still lower.—On the opening night at the Casino, when the audience caught sight of the projector of the enterprise he was heartily applauded, and in response to calls made a short speech, thanking the audience for its manifest appreciation of his efforts.—Mary Timberman is spending the Summer here at the home of her mother.

R. S. RANSON.

SIOUX CITY.—PAVILION: The Cherry Sisters five nights ending June 25 to big business.

DES MOINES.—CROCKER PARK THEATRE (J. S. Connelly, manager): Ollie Torbett Concert co. June 28-3 to good business; good performance.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Predeaman, managers): Kirke Comedy co. to poor house 10.

KANSAS.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Sidney Toler assisted by local talent gave a very satisfactory production of The Plunger June 22 to good business. The Spooner Dramatic co. in repertoire open for a week 28.==ITEMS: Sidney Toler, who has been with Corse Payton's co. for the past season, is spending his vacation with his parents in this city.—The German-American staff of The Physician, under canvas, closed a very successful ten weeks' engagement 28. Their vaudeville entertainment was entirely satisfactory and drew good houses every night.

EMPORIA.—WHITLEY OPERA HOUSE (F. J. Miller, manager): The Spooner Dramatic co. June 21-26 in The Flower Girl, The Little Passenger, The Pearl of Savoy, The Lawyer's Wedding, Trial at Midnight, An American in Cuba; performances first-class; business fair.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Daniel A. Kelley co. in repertoire week of June 28. Owing to many counter-attractions and bad weather the houses were smaller than they deserved.

BANGOR.—THE NORUMBEGA (H. C. Bean, manager): House has closed for the season. Before reopening extensive repairs and improvements will be made.

PORTLAND.—PEAK'S ISLAND PAVILION (Bart McCallum, manager): The New South, with Lisle Leigh as Georgia Gwynne, June 28-3 was excellent; stage effects by Scenic Artist Brooker deserve special mention. Edward Milton Royle's Oviette week of 5.==WILLARD COVE THEATRE (Wolf Brothers, managers): Season opened 28 with vaudeville, including Sheehan and Lacy, Ettie Allon, Murray and Alden, the Pattons, and Vernel, the country juggler, to encouraging business.==RIVERTON PARK: Boston Novelty co., consisting of Professor W. E. Floyd, Mamie Fuller, the Knickerbocker Quartet, Edw. W. Emerson, and Annie E. Sylvester, is drawing big.==ITEMS: Harry Browning and wife, who are summering at Peak's, join The Girl from Paris co. on the Pacific Coast September 1.—Genevieve Reynolds, as Mrs. Abigail Newport in the New South, does an excellent bit of acting. She has become a great favorite.—George K. Henry made his first appearance 28 and was warmly received.—Business-Manager Granville and Musical Director Hodges are great additions to McCullum's staff.—Jere Grady, manager of the Frankie Carpenter co., is summering at the Harbor View House.—Edward P. Sullivan, leading man last season with Kennedy Players, is spending two weeks at Peak's Island.—Blanche Hall and her husband, Louis F. Morrison, will make their third successive tour next season with Jessie Mae Hall.—Frank Carlos Griffith is summering in Maine.

MASSACHUSETTS.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The New York Comedy co. presented Caste, or a Soldier's Love June 30 to a fair house; an excellent performance was given.

LOWELL.—LAKE VIEW THEATRE: This theatre opened June 28 with Harry W. Semon's Vaudeville and Burlesque co. for one week. The co. in the main give satisfaction, but the attendance is very light.==ITEMS: Next week a stock comic opera co. will produce a series of popular pieces—Noah's Ark is booked here for 5 for a ten days' stay, also what purports to be an exhibition of carnivora from the Zoo in Boston town. A number of the Dazzler folk are summering here, among them: Jolly Will West, Ida Marie Rogers, and Max Miller, who is reported to be quite ill.

SPRINGFIELD.—ITEM: The contract for Nelson and Vinton's new Opera House has been let to George R. Blodgett, of Westfield.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Flints, hypnotists, began an engagement June 28 of two weeks to a packed house; performance good.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Gruendler, manager): Frank E. Long June 21-26 played The Middleman, Lost Paradise, Bowery Girl, Noble Woman, The Ironmaster, and Pudd'nhead Wilson to good and appreciative houses. Wall and Johnson opened week of 28 in comedy to full house.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager) ITEM: An important change has just been made in the management of this house, whereby C. J. Whitney, of Detroit, has assumed control for three years. Manager Spooner has directed the policy of the house successfully for over two years, but desired to unload this part of his many responsibilities. The house will open August 2 with Salter's Uncle Tom.

MANISTEE.—ITEM: Evelyn Gordon co. at Filer City Park June 20-26 to fair business.

MENOMINEE.—TURNER OPERA HOUSE (F. A. Ellis, manager): The Pearl of Savoy by local talent June 24 to large house. A Bowery Girl 25 to good business; satisfactory performance.

GRAND HAVEN.—OPERA HOUSE (A. E. Andreas, manager): F. C. Lewis, Si Plunkard co. June 25 to S. R. O.; good performance, general satisfaction.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Entertainment by pupils of St. Michael's Parochial School June 25 to good house. Graduating Exercises of High School 25 to good house.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Straslipica, manager): Salter and Martin's Uncle Tom's Cabin co. to good business June 22.

MANKATO.—THEATRE (Jack Hoeffler, manager): Metropolitan Vaudeville 3. Van Dyke and Eaton in repertoire 15 and week. The Leeds, Hypnotists, 19-21.==ITEMS: Charles Ringling was initiated into the Mankato Lodge, B. P. O. E., on June 25.—Mankato Bill Posting co. have posted 7,000 running feet of paper for Ringling's and Barnum's Circuses.—Max Dick, solo violinist, last season with Ellen Beach Yaw, is summering here and will open his own starring tour here in August.

MISSISSIPPI.

COLUMBUS.—ITEM: The plans of the new Opera House, drawn by Architect J. W. Brian, of Atlanta, Ga., have been accepted. Work will commence at once.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Coming: Home talent minstrels 8, 9.==PEUTE SPRINGS CASINO (J. H. Christopher, manager): Peute Springs Dramatic co. to fair business. ITEMS: Barry N. Fuller and Charles L. Carter have sold their interest in co. to Walter H. Hout and G. Bert Rodney and retired from the co.—O. H. and Gussie Johnstone and Bobby Fountain closed with the co. 21. The Johnstones will take a rest at their home near here.—Willard Dashield and Valentine Mahmburg joined the co. 21.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Charles H. Yale's Twelve Temptations June 25 gave general satisfaction to a big audience. Maguire's Stock co. opens a two weeks' engagement 28.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Orin Ober and her Eastern co. in repertoire June 21-26 to fair business. Coming: Cullins Brothers Pavilion Shows 8, 9.

NEW JERSEY.

RED BANK.—OPERA HOUSE (John W. Eyles, manager): The Sinclair Stock co. opened to a good audience June 21 in The Gutta Percha Girl and producing during their week's engagement Mabel Heath, Jerry, Mavourneen, and Snowball; co. very good.

JERSEY CITY.—Leonzo Brothers co. opened at Oakland Park under a tent June 28-3 in repertoire. Business has not been good. An opera co. is to open on the beach at Bayonne near the car terminus 17, in The Beggar Student.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): A vaudeville co. opened to good business June 28 and will remain till 3. The performance began with Mr. and Mrs. William Robyns in The Counsel for the Defence, arranged by McKee Rankin, and which was cleverly presented. Al. Stearns followed with very good imitations of actors, especially that of De Wolf Hopper in Wang. Mlle. Flora was funny as the tough girl. Raymon Moore's singing received deserved applause. Pearl Andrews, as the mimic, kept everybody good-humored. Mark Murphy is the same Irish comedian in everything he does. Richard Harlow and Russell Bassett close the performance in the sketch Catching a Duke. Grau's co. opens 5.==GAIETY THEATRE (Agnes Barry, manager): Harry Calef, the mind-reader, will appear 5 in connection with a magniscope entertainment.==ITEM: Under the management of Woodward and Voyer the regular season at Harmanus Bleecker Hall will open in September with Donnelly and Girard in The Geisha.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Howard-Nichols Stock co. in A Show of Hands was fairly well received June 26. The two plays, Pedro the Idiot and The Bracelet and the Overcoat, adapted from the Portuguese by W. A. Whitecar, were persented 28-3 to small but well-pleased audiences. The Wolf, a melodrama from the French of D'Ennery, translated by W. A. Whitecar, will be produced 5.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Summer Stock co. in Jolly Bachelors June 22; good performance to fair business.

MIDDLETOWN.—BELLINGER'S AMUSEMENT HALL (C. H. Bellinger, manager): The bill for June 21-26 included Rosie Van Peet and Dolly Dorothy, song and dance team; Birdie Smyth, soubrette; Smith and Reagan, and George H. Wilson, comedians. Good performance and fair business. The week of 28 includes Sherwood and Edwards, comedy sketch team; Lena Cooley, ballads and descriptive songs; Minnie Howe, character and serio comic; Kittie Miller, up-to-date coon melodies, and George H. Wilson, comedian.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Empire Opera co. continued its engagement June 21-26 in The Mikado and 28, 29 with The Pirates of Penzance to big business. Fra Diavolo 30, 1. Bohemian Girl 2, 3.==GRAND OPERA HOUSE (G. A. Edes, manager): Local minstrels 28 to large house. A Summer Vaudeville co. will be inaugurated 5, Richard Harlow and Raymon Moore heading the list the opening week.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Maritana and Royal Middy were presented by the Wilbur Opera co. June 28-3, and a fine audience was present at each performance.==COOK'S OPERA HOUSE (S. S. Shubert, manager): The Cummings Stock co. appeared in Frou-Frou 28-30 and Our Strategists 1-3 to large houses.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Cornell Glee, Banjo, and Mandolin Club June 24 to large audience; concert best ever heard here.

ROME.—ITEM: Samuel Cox has leased Sinks' Opera House for the coming season and is remodeling and putting it into excellent condition for the opening September 1.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Summer Stock co. presented The Jolly Bachelors June 25 to fair and highly pleased audience.==ITEMS: Manager Sternberg has returned from New York, where he booked a large number of excellent attractions for the coming season.—Gerard Anderson and wife have retired from the Summer Stock co. now playing Corning, Penn Yan, Geneva, and Bath, and have returned to their home in New York.—Nellie Maskell and W. F. Granger, of the same co., have also returned to their homes.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): New York Comedy co. gave a splendid performance of Caste June 28; business fair. They present The Three Hats 6.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Bryan Darley Stock co. canceled date of June 28 owing to serious illness of star.==THE EDISONIA THEATRE (John Ferno, manager): This new theatre opened its doors to the public 28. It is well lighted and will seat 250 people. The entertainment consists of kinetoscope, Curio Museum, and cosmorama.==ITEM: J. H. Decker, manager of the Primrose and West Minstrels, was here 30.

ONEONTA.—ITEM: We are now assured of a new theatre in this city. Already $28,000 of the stock has been subscribed.

NEWBURGH.—ITEM: ACADEMY OF MUSIC (Fred W. Taylor, manager): C. H. Lonesdell has been released from J. R. Waite's co. at his own request. He will play heavies in the When London Sleeps co.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): ITEM: Manager Baker is booking a strong line of attractions for the coming season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Molander and Cady's Metropolitan Stars in repertoire week of June 21 to very poor business. Herbert Betts worked earnestly to please and succeeded.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Coming: Molander and Cady's Metropolitan Stars in repertoire 5-10.

OHIO.

SANDUSKY.—CEDAR POINT (Charles Baetz, manager): In addition to the bicycle racers the quartette composed of Nat Nixon, J. T. Salisbury, Jimmie Johnson, and G. H. Crowningshield are booked for week of June 28.==JOHNSON'S ISLAND (A. J. Nusley, manager): The following bill will be on for week of 28: M. Alexcia, equilibrist and contortionist; Lew Bloom and Jane Cooper, in their comedy, A Parlor Theatrical; Jay Fields and Mlle. Salina, in acrobatic sketch; Alta Alexcia, lady baritone, and Frank P. Burt, light and heavy baincer.

AKRON.—LAKESIDE CASINO (W. A. Robinson, manager): This favorite resort still draws good crowds and the vaudeville artists engaged each week give very satisfactory performances. The stock co. at Randolph Park Theatre give general satisfaction. They play nightly to paying houses.

MANSFIELD.—LAKE PARK CASINO (E. R. Emily, manager): Edward Raynard, Maude Harvey, Harry Warde, and the Cosmopolitan Trio closed week of June 21 to good business. For week of 28 the Zorella Family, McIntyre and Rice, Inez Pearl, and Professor Todd compose the bill.

TOLEDO.—CASINO (Frank Burt, manager): For the week closing 3 the following excellent bill was offered: Al. H. Wilson, Van Auken, McPhee and Hill, Frey and Fields, Kittie Wolf, Mlle. Bertina, John H. West, Fannie Bloodgood, Knox G. Wilson, Nettie St. John, and Harry Winsman; business good.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): The veriscope June 27-3 to packed houses.

URBANA.—ITEMS: Billy S. Clifford, of Clifford and Huth, was here June 26 en route to Mt. Clemens for a month's rest.—Clifford and Huth have signed with Rich and Harris for next season to play in Courted Out of Court.—E. Clyde Shugrigh, brother of Billy Clifford, has just signed as baritone soloist with the Al. Field Minstrels.—H. H. Williams, manager Market Square Theatre, has been appointed Deputy Grand Master for all the I. O. O. F. lodges in Champaign County.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Thompson veriscope pictures of the Corbett-Fitzsimmons contest June 25, 26 pleased crowded houses.==ITEM: Manager Hyde is in Chicago arranging for new scenery and entire new decorations for the Faurot for the coming season.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Coming: Holzel, hypnotist, week of 12.

PENNSYLVANIA.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Silas Woodring, Mary Dougherty, Martin Broderick, John Johnson, and Joseph Quigley in The Irish American June 30 to good house.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): The Juvenile Opera co. have been singing Pinafore to good audience June 28.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzalez Comic Opera co. gave very good performances of Giroflé-Girofla June 26-29 and Pinafore 30-2 to fair business.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, manager): Simmons and Slocum's Minstrels, headed by the inimitable Lew Simmons, to very large business June 28-3. The co. is excellent and pleased the large audiences immensely. James J. Cassady, late with Edward Harrigan, descriptive vocalist; Dilks and Wade, musical comedians; Harry Budworth, eccentric comedian, and the El Capitan Quartette, consisting of Elmer T. Ritchie, musical director, Ross Farrington, R. L. Goodwin, and Ed Cassady, all made hits.==CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Kane Opera co. presented Iolanthe very prettily 28-3 to large houses. Robert Kane, Charley Myers, Minnie Jarboe, and Minnie Emmett in the leading parts sang and acted splendidly.==ITEM: The Lancaster Lodge of Elks held their annual outing 1, and among their guests were Lew Simmons, Robert Kane, and Charles Myers.

RHODE ISLAND.

WESTERLY.—BLIVENS' OPERA HOUSE (C. B. Bliven, manager): Whittier's Comedians commenced a week's engagement June 28, presenting The Galley Slave to a fair house.==ITEM: J. Al. Sawtelle and wife were the guests of Manager Bliven on 27.

TENNESSEE.

NASHVILLE.—THE TROCADERO (Eward Russell, manager): The bill for week of June 28 includes Cole's aerial artists, Helen Darrell, the Glockers, Fred Sawyer, William Darcey, and Russell, O'Dell and Russell.==ITEMS: Caroline Lee, a member of the Rich and Harris Comedy co., is here visiting her parents. Miss Lee used to be one of Nashville's most popular society girls and her large circle of friends are glad to see her home again.—The many friends of James C. Burrows, the Nashville correspondent for the New York *Clipper*, will be pained to learn that on 28 he committed suicide by poison. He was one of the best liked and most popular men in Nashville.

TEXAS.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Coming: Wilson and co., Female Minstrels (local talent) 15.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): James R. Jones gave a minstrel performance June 21, assisted by local talent; attendance small. The Clipper Quartette rendered pleasing selections.

TYLER.—GRAND OPERA HOUSE (in hands of receiver): Professor Baxter, Hypnotist, June 24-28 to fair business.

UTAH.

SALT LAKE CITY.—ITEMS: The week of June 21 has been an off week theatrically. All the houses are closed, and such Thespians as are in town are spending their time at the bathing resorts on the Lake.—The Salt Lake Theatre and Grand Opera House are undergoing repairs.—Professor Evan Stephens gave a mammoth concert 22 in the Mormon Tabernacle for the entertainment of the "Old Folks." Thousands of men and women, each seventy years or more, assembled from all parts of the State and were given two days' amusement. Several prominent singers and musicians assisted.—At Saltair Beach, Hastings Clawson, the young hypnotist, drew fair crowds 22-4. His performances were excellent.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): Zephra by local talent 6-9.

VIRGINIA.

STAUNTON.—ITEM: Staunton Lodge, No. 351, B. P. O. E. gave their first picnic and parade June 28 at Highland Park; attendance over 5,000.—Eddie Byers, advance agent for Kittie Rhoades last season, was initiated. The lodge was organized about seven months ago with twenty members and now numbers seventy.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Forster, manager): Jolliffe and Hearn's Bright Lights 3-6.

CORINNE

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WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Santanelli, Hypnotist, opened a week's engagement June 28 and is drawing crowded houses. ==BORN'S PARK THEATRE (C. A. Born, manager): The Summer Stock co. presented Forgiven, or Jack o' Diamonds, 25 to a large and well-pleased audience.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): House crowded June 24 at graduating exercises of High School.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Gilbney co, June 21-26 in repertoire to fair houses; excellent co.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Salter and Martin's Uncle Tom's Cabin co. June 28; large matinee attendance; small in the evening.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): The Fentanis to small business June 24-26. Rentfrow's Jolly Pathfinders opened the week of 28-3 to a good house; performance satisfactory. Coming: Winterberg Concert co. 8-10.

WAUKESHA.—CASINO (L. S. Ovitt, manager): Salter and Martin's Uncle Tom's Cabin June 28, 29 to good business. Margaret Miller's Merry Makers in repertoire 30-10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Bowery Girl June 29 to good house and good satisfaction. Salter and Martin's Uncle Tom's Cabin 2. Rentfrow's Jolly Pathfinders 5.

BARABOO.—THE GRANDE (F. E. Shults, manager): Salter and Martin's Uncle Tom's Cabin co. June 25 to a full house; appreciative audience.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Salter and Martin's Uncle Tom's Cabin co. played to good business June 25. The Morgan-Gilbney co. in repertoire for week ending 3.

CANADA.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Twelve Temptations 8.

TORONTO.—BIJOU THEATRE (H. H. Lamkin, manager): The motograph is doing good business June 28-3.==ISLAND ROOF GARDEN (Rich and Ramsay, proprietors): One of the best programmes ever given at this popular resort is on 28-3. Ida Howell is a charming soubrette. Sadie Hart made a hit in her songs. Creago and Loring were grand. Emery and Marlowe gave some funny sketches, and Harry Rich rendered some new songs.==ITEM: Buffalo Bill's Great Show 5, 6.

BERLIN.—OPERA HOUSE (George O. Philip, manager): The Berlin Amateur Opera co. presented very acceptably the opera Princess Bonnie to packed houses June 21, 22.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Ethel Tucker co. in The Queen's Money, Speculation and If You Must Tell a Lie Tell a Good One June 22-26 to good business. Return engagement of the W. S. Harkins co in Shall We Forgive Her 28 to good business.==MECHANICS' INSTITUTE (C. A. Everett, manager): The Broadway Stock co. 1.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Waite Opera co. opened the third week of their season June 28 in the ever popular Mascot to good business and gave a very creditable performance. Sadie Handy, though vocally rather weak, gave a very clever performance of Bettina. Herman Waldo appeared as Pippo, while John Dewey and Claude Amsden were highly amusing in the comedy roles. Bohemian Girl 1-3.==THEATRE ROYAL (Sparrow and Jacobs, managers): Rose Sydell's London Burlesque co. opened 28 to good business and gave a good performance. The statue posing of Ordlar was especially good. This is the last week of the Royal's season.==THEATRE FRANCAIS (W. E. Phillips, manager): The Planter's Wife was given by the stock co. 28 to the usual good business. Royal Hope gave an excellent performance of Edith Grey and Emmet Corrigan made a fine Albert Graham. Nellie Callaghan appeared to advantage in the ingenue role. The Seymour troupe of acrobats headed a good vaudeville programme.==SOMMER PARK (Levigne and Lajoie, managers): Rossow's Midgets, Mlle. Mureil, and Kate Rose, contralto, compose the bill for 28-3.

LONDON.—PARK THEATRE (A. E. Roote, manager): Dolly Armour, Charles Mack, Leary Sisters, and Higgins and Leslie June 28-3 to fair attendance.

OTTAWA.—VICTORIA PARK AUDITORIUM (William Hutchison, manager) Gardner and Ely, Fanum Brothers, T. J. Hefron, Charles Diamond, and De Costa compose the bill June 28-3.

ARENA.

LUDINGTON, MICH.—The Great Reichhold's Shows June 30-5.

RACINE, WIS.—Howe's London Circus drew two tents full of people June 21, 22.

NORTH ADAMS, MASS.—Forepaugh and Sells Brothers' Circus will show here 21.

MAUCH CHUNK, PA.—The Great Wallace Show appears here 13.

WILLIAMSPORT, PA.—Norris Brothers' Dog and Pony Show to small business, but pleased.

ELYRIA, OHIO.—Norton and Jones' Circus appears 5 and John Robinson and Franklin Brothers' Combined Shows 9.

BANGOR, ME.—Forepaugh and Sells Brothers' Circus is billed to appear.

OTTAWA, CANADA.—Buffalo Bill's Wild West Show June 28, 29 to big business.

SAULT STE. MARIE.—The Skerbeck Family and Co.'s Circus June 26-8 to small business.

WOODSTOCK, CANADA.—Professor Gentry's Dog and Pony Show June 30-1 gave an interesting and amusing performance to fair business. Coming: Buffalo Bill's Wild West 14.

MADISON, WIS.—Ringling Brothers' Circus comes 14.

POUGHKEEPSIE, N. Y.—Robinson and Franklin Brothers' Circus pleased two large assemblages June 24.

LA CROSSE, WIS.—Hummell, Hamilton and Co.'s Circus comes 3.

BELFAST, ME.—Leon W. Washburn's Circus, Menagerie and Wild West Show June 29 to fair business. Several artists have lately joined this already fine show, including Linda Jeal and daughter, Pearl Forepaw, William F. Karl, and William Bennett.

CROOKSTON, MINN.—Lemen Brothers' Circus comes 7.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AGNES CARLTON PHILLIPS (Alphonso Phillips, mgr.): Paducah, Ky., May 3—indefinite.
BOSTON COMEDY (H. Price Webber, mgr.): Danville, Can., July 5-10.
CASTLE SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31—indefinite.
CROWELL-EMERY-MASON: Old Town, Me., July 5-10, Bucksport 12-17.
CURRAN-MILTON (Edward Curran, mgr.): Austin, Tex., June 23-July 18.
CARRIE STANLEY BURNS: Hillsdale, N. Y., July 5-7.
FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.
GIFFEN-NEILL STOCK: St. Paul, Minn., May 17—indefinite.
GONZALES COMIC OPERA (Frank V. French, mgr.): Reading, Pa., May 29-Sept. 11.
HARRY LA MARR: Edgartown, Mass., July 6.
FREDERICK BOND STOCK (James B. Camp, mgr.): Louisville, Ky., June 28-July 17, Lexington 19-24, Washington 26.
FERRIS COMEDIANS: East Saginaw, Mich., July 5-10.
IRVING FRENCH: Winooski, Vt., July 8-10.
J. W. GORMAN: Concord, N. H., July 5-10.
JUNO BARRETT (Josh Henderson, mgr.): Chippewa Falls, Wis., July 12-18, Stevens Point 19-25.
LYCEUM STOCK (Dan Frohman, mgr.): San Francisco, Cal.—indefinite.
MARIE WELLESLEY PLAYERS (Obee and Wilson, mgrs.): Chicago, Ill., June 28—indefinite.
NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7—indefinite.
SHERMAN-BROWN: Keeseville, N. Y., July 5-12.
THE GILBNEYS: Winona, Minn., July 5-10.
UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Two Rivers, Wis., July 6, Manitowoc 7, New London 9, Green Bay 10.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.
DE WOLF HOPPER (B. D. Stevens, mgr.): Manhattan Beach, N. Y., June 26-July 24.
EMPIRE OPERA: Syracuse, N. Y., June 21—indefinite.
GIRL FROM PARIS (E. E. Rice, mgr.): New York city July 10.
INNIS BAND: Nashville, Tenn., June 21—indefinite.
JOHN W. ISHAM'S ORIENTAL AMERICA: En route through Scotland.
KANE OPERA (No. 1): Lancaster, Pa., June 28—indefinite.
KANE OPERA (No. 2): York, Pa., June 28—indefinite.
LILLIPUTIANS: San Francisco, Cal., June 14—indefinite.
MACKAY OPERA: Terre Haute, Ind., June 30-July 4, Cincinnati, O., 6—indefinite.
MARIE BELL OPERA (John Cort, mgr.): Lake Harriet, Minneapolis, Minn., June 21-September 1.
ROUND OF PLEASURE: New York city—indefinite.
SOUSA'S BAND: Manhattan Beach, N. Y., June 19—indefinite.
STANLEY OPERA: Altoona, Pa., June 28-July 10.
WALKING DELEGATE: Boston, Mass., May 31-July 10.
WHIRL OF THE TOWN: New York city May 31—indefinite.
WILBUR-KERWIN OPERA: Buffalo, N. Y., June 21—indefinite.
WAITE COMIC OPERA: Montreal, Can., June 21—indefinite.

VAUDEVILLE.

JOHN W. ISHAM'S OCTOROONS: New York city, June 14—indefinite.
WOOD SISTERS: Philadelphia, Pa., July 5-10.

CIRCUSES.

BARNUM AND BAILEY: Marshfield, Wis., June 6, Stillwater, Minn., 7, Eau Claire, Wis., 8, Duluth, Minn., 9, St. Cloud 10.
BUFFALO BILL: Toronto, Can., July 5, 6, Barrie 7, Guelph 8, Stratford 9, London 10.
FOREPAUGH AND SELLS BROS.: Middletown, Conn., July 6, Meriden 7, New Britain 8, Waterbury 9, Danbury 10, Rutland, Vt., 19, Bennington 20, No. Adams, Mass., 21, Pittsfield 22, Ware 23, Springfield 24, Holyoke 26, Greenfield 27, Worcester 28, Fitchburg 29, Marlboro 30, Lowell 31.
BOB ROBINSON: Point Marion, Pa., July 5, 6.
COLORADO CHARLEY'S WILD WEST: Annapolis, Md., July 6, 7.
DIEFENBACH: Hamilton, O., July 4-9.
DOCK KEYSTONE SHOW: Table Rock, Pa., July 6, Hunterstown 7, Hampton 8, York Springs 9, Bermudian 10.
LA PEARL: Frankton, Ind., July 6, Crawfordsville 7, Rockville 8, Terre Haute 9, Martinsville 10.
LLER, BURKE AND DEWITT: Dayton, O., July 5, 6, Xenia 7, Circleville 9, Chillicothe 10, Waverly 12, Jackson 13, Athens 14, New Lexington 15, Newark 16, Lancaster 17.
NORTON AND JONES R. R. SHOWS: Norwalk, O., July 6, Bellevue 7, Fremont 8, Wauseon 9, Bryan 10, Kendallville, Ind., 12, Legonia 13.
ROBINSON AND FRANKLIN BROS.: Sandusky, O., July 10.
SIG. SAUTELLE: New Hartford, Conn., July 6.
TUTTLE'S OLYMPIC: Buena Vista, Pa., July 6, Mann's Choice 7, Hyndman 9.
WALTER L. MAIN: Roslyn, Wash., July 6, Seattle 7, Snohomish 8, Wooley 9, New Whatcom 10, Victoria, B. C., 12, 13, Nanimo 14, Vancouver 15, N. Westminster 17.
WALLACE: Phoenixville, Pa., July 6, Ashland, Va., 7, Mt. Carmel, Pa., 8, Shamokin 9, Danville 10.
W. C. CLARK: Sandy Hook, Ky., July 6, Saylersville 7, Paintsville 8.
WELCH BROS.: White Haven, Pa., July 6, Sugar Notch 7, Wilkesbarre 8-10.
WASHBURN: Caribou, Me., July 6, Woodstock, N. B., 7, Fredericton 10.

MISCELLANEOUS.

GOODRICH WAGON SHOW: Warren, Mass., July 6, Three Rivers 7.
LEEDS (Hypnotist; J. C. Davis, mgr.): Rochelle, Ill., July 5-7, Dixon 8-10.
PAWNEE BILL'S WILD WEST: Baltimore, Md., June 21—indefinite.
RENFREW'S JOLLY PATHFINDERS: Oshkosh, Wis., July 5-10.
SANTANELLI (Sam Myers, mgr.): Manistee, Mich., July 5-7, Ludington 8-10, Traverse City 12-17.

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MIRROR INTERVIEWS.

ANNIE CHAMBERS-KETCHUM.

"I never had a manager; I never toured or starred; yet I take pride in calling myself an actress." A little woman whose years are more than fourscore, but whose heart is young, spoke these words. She was sitting in her cozy little parlor giving THE MIRROR interviewer glimpses into a life which has been rich in artistic achievement, and proving by her vivacity and enthusiasm and hopefulness that however the passing years may affect the physical being, the spirit is superior to time and need never grow old.

Mrs. Ketchum will be remembered by those who saw the delightful performance by members of the Professional Woman's League of As You Like It in 1893 as the long-robed Adam. This was one of her few appearances on the stage in New York, and it was brought about by chance. She was giving a Shakesperian reading before the League one day. When she had finished Mary Shaw, who was one of the prime movers in arranging the performance of As You Like It, congratulated her, and said:

"I never heard of you in the profession, Mrs. Ketchum, but judging from your reading just now you must be an actress, surely."

Mrs. Ketchum told Miss Shaw of her fondness for enacting Shakesperian roles. "You are just the woman we are looking for to play Adam," exclaimed Miss Shaw; so the matter was arranged and Mrs. Ketchum's performance won high praise. The New York theatregoing public will hear of Mrs. Ketchum again in the near future. She is now busy arranging for a performance by some of the foremost actors and actresses of America of a play of her own, founded upon a Hungarian gypsy legend, with incidental gypsy music set to songs of her own composition. Most of this music has never been heard outside of the gypsy haunts in which Mrs. Ketchum first discovered it, and will be one of the features of the performance, which will be given with an artistic rather than a financial object.

These, however, are mere incidents in Mrs. Ketchum's career, which stretches out, not like the level plain of the average woman's life, but like a tract of hilly country, marked by peaks of accomplishment and vales of sorrow. In the misty distance, beyond this landscape of a life, one may see with the eye of imagination a little Kentucky girl sitting among the books in the gloomy library of the old plantation homestead in Kentucky, and going, in charge of the old negro woman, to the court house in Georgetown to hear her father, who was one of the leading lawyers of the State, pour out words of fiery eloquence.

"It was my father's dramatic power," she said to THE MIRROR interviewer, "that made me long, when a very little girl, to become an actress. I read Shakespeare till I knew his plays by heart. I used to write poetry, too. When I was sixteen I was a romantic girl, who knew nothing of the stern reality of existence. My life was made up of dreams. I was married then, and my marriage was a mistake. A few years afterward, with some of my ideals gone, but much strengthened in spirit, nevertheless, I was fighting the battle of life alone. I had two children, whom I would not leave to the care of others. That is the reason why, with all my longings in that direction, I never went regularly upon the stage. I accepted the principalship of the Memphis High School instead, and in this position I was able to give vent in some measure to my tendency toward the drama. Before the end of my first year at the school I had organized a Shakespearian class of young men and women, and we presented plays—Macbeth, Henry VIII., and The Merchant of Venice, among others, in a manner which won very great praise for the young performers. This was the beginning of the Shakesperian school which I maintained for some years in Memphis, and which, I think I may say without bragging, attained some fame in the Southwest. The instruction at the High School was also the beginning of my own work as a lecturer and Shakesperian reader, which I am still engaged in. It brought me, too, the sweetest friendship and one of the dearest memories of my life.

"The time was the late fifties, and Charlotte Cushman was at the zenith of her career. She came to Memphis, and I met her. She visited me at my home one afternoon, and after that she came almost every day while she remained in Memphis. It seems only a little while ago. I can see her now—a tall woman, not physically beautiful, but with a beauty of soul that glowed in her eyes and made her face seem like an angel's to me sometimes. And I remember that we had long talks, with her little dog, 'Pincio,' who was always with her, sitting on my knee. She advised me to go on the stage, but I thought of the children. We had much in common. We had both loved and had both suffered. I was much younger than she, but she made me her confidant. She told me of her love affair; her grand passion. It was a romantic story, but it did not have a happy ending. That was the reason why Charlotte Cushman never married. She had loved once, as only a nature like hers is capable of loving; and she felt that she could never love so again, she told me, therefore she shunned marriage, although time and again I have heard her say, with her serious eyes full of soft light, that whatever a woman's triumphs might be, however she might be applauded for great achievements, she would find her greatest—indeed, her only real happiness, if she were a true woman, in marriage with a good man, and in tenderly sheltering and caring for the young lives of children; and this because the mother-instinct is the greatest yearning of the soul of the woman who is not degenerate and who has not been corrupted by environment or false ideas. Charlotte Cushman would have made a noble mother. I believe I am the only person now living who knows the details of the romance of her life, and it is a sacred secret which will go to the grave with me. But perhaps you would like to see some of Miss Cushman's letters."

Mrs. Ketchum left the room and reappeared in a moment bearing one of those little bundles, tied with a faded ribbon, which often bring back so vividly the tears and laughter of the past. Very tenderly she loosened the ribbon and assorted the letters. Some she put aside with the remark that no eyes but her own should ever see them. A few she unfolded. They were written in a fine, very feminine hand, carefully punctuated and paragraphed, and told in an easy flowing style of Miss Cushman's plans and hopes and fears. One was in answer to a poem called "Pallas Athené," in which Mrs. Ketchum paid her a tribute of glowing admiration. Miss Cushman's tone in this letter was gently deprecatory of herself. She said she did not deserve such praise, and yet she held it dear as coming from one she loved. With the letter Mrs. Ketchum showed the interviewer the poem itself, and many others beautifully printed and illustrated in book form by Harpers. The best known of these are "Christmas Carriolna," "Dolores," "Semper Fidelis," "La Notté." all of which have been widely read—more widely in England than in this country—and have been universally admired for the beauty and subtlety and dignity of both the thought and expression. Her "Battle Call," a patriotic war song, has been called by the English the modern "Chevy Chase."

"These poems," said Mrs. Ketchum, with a smile, "may have caused others suffering, but one gave me personally a good deal of trouble. This was called "Our Bonny Blue Flag," and was written when the Secession excitement was at fever heat. Its sentiment was strongly for the Union, and coming from a woman whose ancestors for two hundred years had lived in the South, it attracted much attention—so much, indeed, that the Southern generals heard of it and decided to send me to some place where I could do no harm. I had some influence, and so was allowed to go back to my old home in Georgetown, Ky.

"My second husband, Leonidas Ketchum, who often told me that he first fell in love with my voice when I was singing in a church choir in Memphis, died in the Confederate Army at Chattanooga in 1862. Then all my hopes were centered on my son Benny. I arranged a performance of Julius Cæsar in 1867, to be given by the students of the school I was then teaching in Georgetown, and Benny, a beautiful boy of seventeen, was Marc Antony. He seemed inspired that night. Twice the curtain was rung up after the closing scene, and Benny's friends crowded about to congratulate him. At 5 o'clock the next afternoon he lay at home dead from Asiatic cholera. In being a mother there is the greatest joy a human being can know, and the greatest grief. Since then I have continued my Shakesperean readings, and have devoted much time to the Greek drama, interpreting among other characters that of Mesusa in Antigone and Medea. I founded a magazine once, and I have written for many periodicals on many themes—music, the drama, travel, and even science. I have delivered many lectures, given many recitals, and conducted many Shakespeare classes in schools and colleges. So you see I have worked; but I have found my happiness in work, which must be, my experience has taught me, a chief constituent of every full and contented life."

Mrs. Ketchum's name is in the standard biographies, and her poetry may be found in all the standard collections; the only true and adequate picture of her is in the minds and hearts of those who enjoy her friendship.

NEW PERFORMERS TRIED.

The trial of new people in The Girl from Paris cast was continued at the Herald Square Theatre last week. At the Wednesday matinee Mamie Gilroy played in a creditable manner the part of Julie Bon Bon. In the part of Honeycomb, Alexander Clark replaced Charles Bigelow, who will rest until The French Maid is produced. Grace Belasco did well as Mrs. Honeycomb, and D. L. Don was amusing in Louis Mann's part of the German innkeeper.

LOST IN A FOG.

Madame Adelaide Herrmann went a few days ago to visit the grave of her late husband at Woodlawn Cemetery. A fog arose, and Madame Herrmann, becoming bewildered, wandered about the mazy cemetery paths for two hours before she found her way out.

Chatterton has no contract for space in *State Journal*, Springfield, Ill.,*.*

THEATRICAL TALK OF PARIS.

Duse's Fresh Triumphs—The Performance for the Dumas Monument Fund.

(Special Correspondence of The Mirror.)

PARIS, June 24.

Duse has not only completely captured the Parisian public, but some critics, as well, who were prejudiced against her at first. She took no pains to win their personal favor; she even showed herself coldly indifferent to them. They naturally felt somewhat piqued at this treatment, to which they had been far from accustomed; and one to feel the slight most keenly was one of the most distinguished—namely, Francisque Sarcey. But her genius has won him over with the rest. He has completely abandoned his former somewhat antagonistic attitude, and in a letter in one of the Paris papers has begged her to give the actors and actresses of Paris an opportunity to see her acting so that they may learn from her and appland her. "Our artists," he says, "feel disappointed in not having seen you. You have shown the public original roles. They would like to study and profit by them." In compliance with this request and others, Madame Duse has announced a matinee performance exclusively for actors and actresses to be given on Friday, July 2.

The advent of Duse has infused the elixir of life into an expiring season. The theatrical world of Paris was quite drowsy and dormant a few weeks ago. Duse came and conquered, and Paris has been filled with the noise of her victory ever since. Her La Dame aux Camélias was pronounced wonderful by the skeptical French critics; her Magda was pronounced marvelous. She is heralded as the greatest foreign dramatic artist that ever visited the French capital, and this in spite of the fact that the French, as a rule, speak no language but their own, and are notoriously lacking in patience sufficient to sit through dramas performed in a foreign tongue. Duse speaks French fluently enough in private conversation, but she did not dare to trust herself with the language on the stage, fearing, with good reason, that her strong Italian accent would be offensive to French ears. So she acted in her native tongue, and scored an immense triumph notwithstanding this serious handicap.

After her performance of Magda on June 7 she was taken with a chill and could not appear on the following Wednesday. She recovered rapidly enough, however, to repeat her notable successes at the performance for the Dumas Monument Fund on June 14, and at the initial production of Gabriele D'Annunzio's new play, Le Songe d'une Matinée de Printemps.

The performance at the Renaissance for the monument was one of the most notable and successful dramatic representations ever given in Paris, the reason being that there was to be seen upon the same evening and upon the same stage the two greatest dramatic geniuses of the age. The two great schools of acting, the old and the new, received embodiment, and were in juxtaposition to be compared and contrasted, if one were of an analytical turn of mind. They might have been thus weighed and measured, but that they were, except by the most confirmed and cold-blooded critics, is highly improbable, because the genius of each was so fine and powerful that it disarmed criticism and aroused enthusiasm which banished all thought of dissection or nice weighing of their strength on judicial scales.

L'Aveu, a one-act play by Sarah Bernhardt, in which she shows her skill as a dramatist, began the performance. It was played by Mmes. Raphaela, Sisos, Kisly, Saryta, Monsieurs Dumeny and Marquet. Following came the great duet from Il Trovatore, which was beautifully sung by Signor Tamagno and Madame Heglon; the mad scene from Lucia, in which Madame Nevada won great applause, came next, and was followed by a recitation called Une Lettre, by Marcel Prevost, and rendered by Yvette Guilbert. Next on the programme were the great features of the evening—namely, the performance of the second act of La Femme de Claude by Duse, and the performance of the fourth and fifth acts of La Dame aux Camélias by Bernhardt. Duse's work was received with unbounded enthusiasm, and the scene in the theatre has seldom been equaled in a Paris playhouse. At the conclusion of her performance and the many recalls the committee and several distinguished persons, among them MM. Sardou and Coquelin, went at once to the green-room and expressed their admiration to her in person. Bernhardt, when her turn came, was the same Bernhardt who has so often aroused Parisian audiences to almost a frenzy of enthusiasm, and the scene after her wonderful interpretation of the finest piece of writing in Dumas' plays was a repetition of those that have studded her brilliant career. M. Coquelin then recited; M. Engel and Madame Nevada sang a duet from Traviata; Signor Tamagno sang Dolores, and Madame Heglon gave a charming rendition of a selection from Samson et Dalila. At the close of the regular programme there was an impressive unveiling of a bust of Dumas. Bernhardt took a position on the right of it, Duse on the left, and the other artists gathered round. Then the "divine Sarah" repeated with great effect L'Hommage de Marguerite Gautier a Alexandre Dumas, and at 2 o'clock in the morning brought to a close a memorial performance that none of those present will ever forget.

Duse added more laurels to her crown of success on Tuesday evening with her performance at the Renaissance of Le Songe d'une Matinée de Printemps, the one-act play by Gabriele D'Annunzio. The work is a morbid one, and the critics are not unanimously in favor of it. Duse herself, however, is said to consider it a masterpiece. The action begins at Poggio Gherardi, in Tuscany, where the duke discovers his wife Isabella in the arms of young Giuliana. He stabs the lover and the duchess becomes mad. She is removed to an isolated villa in Armiranda, where she lives with her sister Beatrice. She occupies her time wandering in the forests conversing with the flowers and forgetful of the tragedy which overhangs her life. The only trace of it is her hatred of the poppy, because it is red, like blood. Virginio, the brother of Giuliana comes to see her, bearing a message from his mother. He is received by Beatrice, and when Isabella comes in from the forest decked with flowers and leaves, and bearing them in her hands, she does not recognize him. She thinks he is Beatrice's lover, and speaks of her sister's virtues. Suddenly something about Virginio recalls the past to her; she remembers the night of the crime.

"The blood is upon me," she cries out. "I am covered with it. But he died in ecstasy, and his mouth poured forth his heart's blood like an offering."

Isabella implores the pity of her lover's mother and sinks slowly to the ground. A white butterfly wings its way lazily past and is swallowed up in the darkness of the forest. The mad woman becomes calm by degrees, and murmurs, as the curtain falls, "Let me sleep; let me sleep under the sprouting leaves."

The play is similar in tone and style to the author's novel, "The Triumph of Death," and as such will probably be greatly admired by a few and greatly disliked by many.

With the exception of the activity at the Renaissance there is very little going on at the Paris theatres. The productions are mostly revivals. One of the most conspicuous of these is Le Fiacre 117, a comedy in three acts, which is being revived at the Théâtre Cluny. It would be rash to attempt to describe the plot, and as the farce is much too *risqué* for production by English-speaking actors, a description is unnecessary. The story deals with adventures in a cab, and is proving highly diverting to its audiences, although in the reputedly degenerate days of the Empire the same episodes, treated less suggestively, in Flaubert's famous novel, "Madame Bovary," aroused a storm of protest, and this part of the story was eliminated from most editions of the book. All of which goes to prove that this is a tolerant age, to say the least of it.

Among other revivals are Eugene Sue's Mysteres de Paris, at the Porte-St.-Martin; Les Enfants d'Edouard, at the Théâtre de La Republique; Joseph Fabre's Jeanne D'Arc, which was produced first at the Chatelet in 1891 and proved a bore, and Cocard'et Bicoquet, a three-act vaudeville, at the Théâtre Dyazet, which deals with love in a railroad tunnel. A novelty, Aux Frisons de Venus, was tried at the Bouffes and found wanting, and in consequence has been taken off the boards.

Our old favorite, Anna Held, has returned from her American tour, and has made her reappearance at the Folies Marigny. She has been enthusiastically received, of course, and has acquired, besides an American manager, Florence Ziegfeld, Jr., a knowledge of the English language, which she displayed prettily by singing two or three American songs on her opening night.

L. A. H.

FOREIGN NOTES.

Leoncavallo has expressed himself with great frankness in Vienna about Italian composers. His remarks about Puccini and Mascagni may pass muster, but his bitter denunciation of what he claims to be Verdi's lack of interest in the young Italian composers, Leoncavallo included, does not do credit to his judgment or good taste.

Armand Sylvestre's new legendary play, Tristan de Leonois, has been accepted at the Comédie Française. Paul Mounet, Albert Lambert *fils*, and Mesdames Bartet and Baretta will play the principal parts.

Sydney Grundy's successful adaptation, A Marriage of Convenience, has brought him an order for the adaptation of Mlle. de Belle-Isle. It will follow The Red Lamp at Her Majesty's Theatre, London. Mr. Tree will play the profligate Duc de Richelieu. Among the plays this manager announces for the Autumn are Richepin's Le Chemineau, An African Millionaire, by Grant Allen and F. W. Sydney, and Lebya, by Porto-Riche. This last play Bernhardt is to produce at the Renaissance.

Mascagni's Zanetto has been a failure at the Teatro Nazionale in Rome. Mascagni's genius, as revealed by Cavalleria Rusticana, seems to have deserted him. L'Amico Fritz and Ratcliff are certainly unworthy successors to the first work of the young composer.

AN OLD WRANGLE RESUMED.

The old wrangle between labor unions and musical associations over the Fourteenth Street Theatre orchestra has been revived, and the unionists have decided again to dictate what sort of musicians Manager Rosenquest shall employ under threats of ordering out the stagehands, who declined once to interfere in the matter.

MEETINGS SUSPENDED.

Meetings of the American Dramatists Club have been suspended until Autumn, although the club room remains open during the Summer. The third issue of the Club List, giving titles and owners of plays, will be issued shortly.

Maud Harrison

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SHOP TALK.

"Reverting to vaudeville," said the tall man, "the point which most impressed me was the stringent rules regarding the use of coarse, profane, or vulgar language. I have a friend who is a prominent member of that representative body, the American Dramatists' Club. He has given me a few of his recent experiences, which strike me as being worthy of record. Certainly they are suggestive. In conjunction with a bright Western writer he has written the book of a musical or operatic comedy. The score is the work of a brilliant musician. The cast is small, dialogue bright, lyrics and topical songs full of snap and up-to-date. The few who heard the book grew enthusiastic. The music is conceded to be of a superior quality, and the production a cheap one for the manager; no scenic display, no expensive ensemble.

"Now what do you suppose is the chief criticism so far offered on the work? That it is too *clean*. There is no nastiness, no suggestiveness. This same criticism came from two comic opera singers and one manager, and then this bright and versatile writer threw his manuscript aside. Look at the farces, musical and otherwise, that have caught on in New York during the two or three years last past. Look at the one running on Broadway now. It fairly reeks of Frenchy suggestiveness. The French dramatists have, apparently, no conception of humor, save that evolved from or revolving about the sexual relations. They treat it seriously and it is tragedy, facetiously and it is farce. The performances under discussion, you will bear in mind, are for the 'first-class' or 'legitimate' theatres. Go to Tony Pastor's, Keith's, Proctor's; Pike's, Cincinnati, and The Kohl, Middleton; Castle and Hopkins houses, vaudeville, in the West, and the use of a vulgar or suggestive word incurs a heavy fine or peremptory dismissal. Hyde and Behman, in Brooklyn, last season employed an old and experienced stage director, a man accustomed all his life to catering to refined audiences. Each scene and act had to be rehearsed verbatim for his approval. Any suggestive word, thought or gesture, or any phrase of double or doubtful meaning, had to come out, no matter how great the reputation of the performer; and yet, a few years ago, theatregoers of the better class lifted their hands in holy horror at the bare mention of a 'variety show.' From present indications we are approaching that condition in our artistic development when the vaudeville theatre will be the only one to which a man may feel reasonably safe, under all conditions, in taking his wife, his sister, or his daughter."

"I suppose, then," said the fat comedian, "there will be nothing for the man to do but take some other fellow's wife or sister or daughter to the theatre when he gets to hungering after the forbidden, at a dollar and a half a forbid."

"All physicians agree that certain diseases must be allowed to run their course," said the tragedian. "Confine it, if you can, to specific localities, but avoid the danger of scattering the germs and so poisoning the entire system. But to come to something more genial and congenial, I see my old friend, Bill Devere, the Tramp Poet, has written, or rather issued, a book. I'm glad of this, and I do not say it in the spirit of the critic who said 'Oh, that mine enemy would write a book.' I have known William for two-and-twenty years. I first met him in Washington, D. C. He was playing Rip Van Winkle, and right well he played it, too. During the intervening years I have met him in many places and under many conditions. We have sipped our zinfandel on the sunny slopes of Southern California. We have taken together a mid-Winter dip in the Gulf of Mexico, and a month later quaffed a hot Scotch on Puget Sound. We have chased the antelope over the plains of Wyoming. We have climbed the rugged peaks of Mount Mossine, nearly fifteen thousand feet above the sea, and gazed at the little blue streak of smoke where Leadville nestled, over four thousand feet below. I have met him flush and I have met him broke; but I found him always the same. The frame of a giant, the heart of a boy, the fearlessness of the lion with the gentleness of a girl, and under all, the breath of rugged poetry that sweetened life and made the days seem brighter for those who fell under the spell of his magnetic presence. Success to your little volume, old friend.

'If singing breath or echoing chord
To every hidden pang were given,
What endless melodies were poured
As sad as earth, as sweet as heaven!'"

"Whenever I strike one of these 92 degrees in the shade days," said the fat comedian, "I am reminded of two things. One is that I want ice and a big glass for my claret; and the other is my first Winter in the profession. Tom Davey dug me up and engaged me for assistant props and any old thing with a little Western Black Crook company. Tom always had an eye to windward for genius that might be lying around loose. Tom Mills, an old-time English tragedian and typical barn-stormer, was a partner in the enterprise. We opened in Fond du Lac. Ever been in Fond du Lac? No. You don't know what you've missed. Here's a bit of history. This was just thirty years ago, come January. I was a beardless cub, didn't even have 'the down upon me lip.' There was a little variety—pardon me—vaudeville theatre in town, run by a man named Wood. Ada Richmond and 'Johnny' Stout were in the company. Miss Richmond was a very handsome young woman who did a turn of songs and appeared in an afterpiece. Stout had a sweet, small calibre tenor voice, and sang ballads nicely. E. M. Hall, the famous banjo player, had a little barber shop in the town, over which he presided during the day, and did his turn at the Comique at night. He played as delightfully then as now, and did a neat song and dance, after the style of Billy Emerson, whose 'Love Among the Roses' and 'Big Sunflower' were just at that time the rage. Hall was a modest, pleasant young fellow, whom we all liked, and of whom we prophesied great things. He has not discredited his prophets.

"But to return to our mutton, or rather veal, for this is a Black Crook episode. One of our features was John Denier, gymnast and high-rope walker. John would give an outdoor high-rope walking exhibition at 7.30, surrounded by red fire burned on the adjoining roofs. Then he did the water demon in the play. E. C. Buell (Ed Chrissie) was the low comedian, and the best Greppo I have ever seen. Peter Rush, now or recently a Detroit City Father, was the Crook. Mills had two sons, a daughter, and a daughter-in-law in the cast, besides playing Puppingruntz himself. We had a ballet of twelve. From recent observations I judge they are still in the business. It was 25 below zero on our opening night. We played in a big rink that couldn't be heated. We were to do three nights in Fond du Lac, but we stayed there about a week. We played only the three nights, but it took Davey and Mills the other four days to figure the company out of town. Oshkosh treated us a little better. Then we worked over toward Neenah and Meenasha. From Neenah the hotel man sent his son along, in the interest of his hotel. The same thing occurred in Meenasha, except that the hotel man went along himself. Part of the time we traveled in sleighs, with four horses and jingling bells. Green Bay we played three nights, and spent Sunday following, making a four days' hotel bill for twenty-four people. During Sunday evening, while enjoying ourselves around the office stove in Green Bay, we discovered that both of our hotel men had good singing voices. They had been with us about three weeks then, and were regarded as part of the show. They entertained us all the evening with songs. We had a tough time getting out of Green Bay, but Davey worked it finally on the thirty-second degree.

"This was Tom's *dernier* resort. The thirty-second was more of a rarity then than now. We drove into Winona, Minn., on a cold, bleak March day. Half frozen and nearly famished, we divided between the two hotels. Played two nights to good houses, but before we could pull out there came a terrible snowstorm. We were stormbound in the town for a week. Meantime attachments had been gotten out for all of the scenery and costumes. Davey threw them off their guard by announcing a final performance, when the great Black Crook company would present the gorgeous spectacle called The Seven Sisters, or The Seven Daughters of Satan, in which would be used all of the gorgeous scenery, costumes, etc., etc., of the Black Crook. During the night preceding the one on which this performance was to be given the scenery, wardrobe, and properties were quietly spirited away to Rochester, Minn., which was to be our next stand. Even the members of the company were in ignorance. In addition to The Seven Sisters, we announced the roaring farce, A Ghost in Spite of Himself. Davey had done the Sisters the year before, under canvas, using practically the same ballet. The Mills family were up in the Spectre Bridegroom. The Seven Sisters was rehearsed from memory, like a nigger act. It was played in a kitchen scene, C. D. fancy, and front street, belonging to the hall. We all wore our street clothing. Davey took the money at the door, and buttoning up his overcoat, went on for Pluto. He didn't speak ten lines. Rush put on an old calico wrapper borrowed from the hotel chambermaid, and went on for Mrs. Pluto, black moustache and all. The ballet wandered around aimlessly in their street togs, and props kept lighting red fire and closing in. The performance of the farce which followed was really clever. It got the audience in good humor. But we didn't take any chances. Two big sleds, the boxes filled with straw and buffalo robes, were waiting at the back door, and before any one could realize what had happened we were jogging merrily along, *without* sleigh bells. Our hotel contingent was now increased to three, and by a strange coincidence the new man had a fine baritone voice. With the two tenors he made the hours pass merrily until we reached Rochester.

"We had been obliged to leave three trunks at one of the hotels. Davey left one of the Mills boys behind with the few dollars that could be spared, to cover our retreat. He hoped that the hotel man would accept this stipend and release the trunks, and Mills was to quietly slip out the following day or night. We arrived in Rochester on Saturday evening, March 15, four days behind scheduled time. So we determined to play two nights of the following week. Monday being St. Patrick's Day, the hall was engaged by the Catholic societies, so we fixed on Tuesday and Wednesday.

"My early recollections are replete with studies of the genus landlord. In fact, during the first year or two of my stage career I made a specialty of studying the face of the landlord as soon as I entered a hotel. I would try to determine whether he looked like a man who had a fondness for collecting bric-a-brac, trunks, and overcoats, and things. Davey was a wonderful coach. He would sit by the big office stove, and looking straight into the landlord's face, call attention to his points. The landlord wouldn't know whether Tom was talking to him or about him, or whether he was a little off! What I started to say was this: If ever a landlord had written all over his face, 'I like trunks and things,' that Rochester landlord was the man. I knew the minute my eagle eye lit on him that he would stand inside the dining-room door and say, 'B'long t'he show?' when I went in, and then say, 'Long table t'other end there.' And then I knew that girl, taking her cue from the boss, would bang a plate down in front of me and say, 'Beefsteak 'er sausage?' And when I apologetically called for a soft boiled egg she would say, 'Haint got no eggs,' notwithstanding eggs were being served at every other table in that room. All of this I saw at a glance in that landlord's face. He had evidently figured that on Thursday morning of the following week there would be due him nearly five days' board for twenty-five people. Davey absolutely reveled in this kind of a man. Tom's sense of humor was infinite and inexhaustible. He would slap him on the back and tell him how much he looked like General Grant, or President Lincoln, or some famous personage, and then he would tell him a funny story about Lincoln. The man's cast-iron face would break up, after a hard struggle, and Tom would wink at the gang around the office stove, and say in a loud voice, 'Landlord's all right, boys; jolly good fellow when you know how to take him.' Then he would go in and eat one of the villainous meals at the 'show table,' and come out and tell the landlord that he kept the best hotel in the State. This usually brought a good cigar.

"Monday morning the Church Committee were busy decorating the hall. Our 'props,' with an eye to business, was there early and got a job. A young father named O'Gorman was in charge. Davey and I dropped in. The priest was very cordial. Said he was a theatregoer, and greatly enjoyed a play. Then he told us of his disappointments regarding their entertainment that evening. He had hoped to have the bishop there, but had been notified that he could not come. Ignatius Donnelly had promised to speak, and wired regrets at the last moment. And to add to his annoyance all of the good singers of the town were in Winona rehearsing for a musical festival. 'There isn't even a quartette left in town,' he said. 'I fear our celebration will be a very dry and tedious affair.'

"Tom asked me aside if I could sing an Irish song. I said I didn't know, I had never tried, but I would do grace in the off st. But I said I was up in 'Shamus O'Brien.' 'Good, Pete Rush is crammy on his "Fontenoy."' Then he said to the priest that we would help them out a bit. Father O'Gorman was delighted. Just then a dispatch was handed Tom. It was from the man left in the last town. It said:

"'No go. Says must have full amount or will be there this evening. Answer. Collect 60 cents.
"'MILLS.'

"Tom doubled the messenger boy over, put his high hat on the boy's back, and wrote the following answer on the back of the dispatch:

"'Does he sing bass? If so, come quick. Will settle here.
"'TOM.'

"It was arranged that I should recite 'Shamus' and Rush 'Fontenoy.' Tom told the priest that he would see whether he couldn't scare up some music. We had a good pianist, but no singers, save the hotel trio. Returning to the hotel we were met at the door by the landlord. There was something foreboding in the chilled stare with which he greeted us. The general drift of his conversation reduced to intelligible English was that he didn't care to keep so large a company for five days on uncertainties, and unless we could pay by the day as we went we would have to seek other quarters. Tom drew him aside, and carried on a whispered conversation, which also included certain grips, and the showing of certain documents with green seals. But manifestly to no purpose, for when Tom came over and joined me by the door, he said, quietly: 'This house is *not* open on the thirty-second degree.' A boy entered with another dispatch for Tom. It read:

"'Yes. Sings Bass in Methodist Church choir. Will arrive at 4.30. Collect 60 cents. "'MILLS.'

"Tom's face brightened wonderfully. 'At last we have a quartette,' he said. But the situation required quick action. Tom had faith in the town. He knew the hall would be packed that night, and that the 'professionals' would become the heroes of the hour.

"Then he would make a speech, and prevail upon Father O'Gorman to give us a send-off. He went direct to the owner of the hall, who was the principal merchant of the town. He gave and received a mysterious grip, then he told him the truth, in detail, and got $100 with the understanding that it should be made good from our receipts, a man or his representative to sell tickets and receive all moneys coming in. Returning to the hotel, he paid the bill, gave the landlord the laugh, secured all of the rooms in two or three small taverns, and had the entire company out of the house in twenty minutes.

"The fourth hotel man arrived on time. Tom told him a funny story, gave him ten on account, and by 5 o'clock he had the Hotel Quartette at the hall rehearsing 'Larboard Watch' and 'Rocked in the Cradle of the Deep.'

"The big hall was packed that night with an enthusiastic audience, and composed of all classes of citizens. The priest wanted to begin with 'professional' talent, but Tom had it mapped out differently. He wanted the audience to be bored awhile by speeches and amateur recitations. The Mayor opened the ball with a twenty-minute address, calculated to prepare an 'audience to enjoy almost anything in the way of change.' Then Judge Somebody talked. Then some school girl recited. Then Father O'Gorman made a delightful little speech, winding up with a handsome compliment to ourselves. Then followed in rapid succession 'Fontenoy,' 'Larboard Watch,' 'Shamus O'Brien,' and 'Rocked in the Cradle of the Deep.' The audience went wild with enthusiasm, and in the midst of it, Tom, holding Father O'Gorman by the hand, went out. He thanked the priest for his generous remarks, and with his permission would say a few words regarding ourselves. He made a capital speech, congratulating the citizens of Rochester that in Father O'Gorman they had a priest who rose above bigotry and ignorant prejudices. The stage and the pulpit labored to the same end; to make the world better and happier. Then he modestly called their attention to our performances, which he assured them were allegorical in character, after the manner of Goethe's Faust. It was a capital effort, and every word told. Davey had figured it right. We owned that town. The Hotel Quartette became enthused, and Tom prevailed on them to go on in the piece. We faked up four green cambric costumes, and sewed some tinsel on them. Then we daubed them with glue and sprinkled isinglass over them, and sent them on in a grotto scene as Demons of Stalactite Cavern, and their 'Rocked in the Cradle of the Deep' was the feature of the show. We played three nights to packed houses. We were the social rage. We left the town with banners flying; we squared the hotel men, who left us with tears and benedictions. The little stake got us safely into Michigan, where Davey was well known and liked, and we wound up with a long and successful Summer season at the old Athenæum in Detroit. I have never heard whether the Landlord Quartette continued in the business.'

MILTON NOBLES.

TELEGRAPHIC NEWS

CHICAGO.

Sweltering Weather and Little Amusement in Town—Hall's Professional Chat.

(Special to The Mirror.)

CHICAGO, July 3.

We have been sweltering here during the past week in a temperature such as you have been enjoying, according to Jeff Falk, who writes me that New York is having "good weather for laundries." The warmest party I saw during the week, by the way, was big Jim Wilson, just from a stock engagement in St. Paul. He was on his way to his farm near Rochester, and during the few hours he was here he used up four [illegible]. He goes with Mrs. Leslie Carter next season. Of course, the heat has had a bad effect on the theatres, but the roof and terra firma gardens have benefited.

Never Again enters upon its fifth week at Hooley's Monday evening next. John Craven has succeeded Kearney in Gottschalk's part, and does it fairly well. Miss Irving leaves the cast soon to join John Drew, taking the place of Maude Adams. It is not yet decided who will take her place.

I heard about two "sure-thing players" the other day. One man made a bet of $50, on a Tuesday afternoon, that the next day would be Wednesday. In the evening a friend told him that the world was coming to an end at midnight, and he hedged. The other "cinch player" was a man who makes "mind bets" on the race tracks. The bookmakers all know him. The other day at Sheffield he saw a 200 to 1 shot on the board, and he told the bookie to put $25 on it for him. The penciler glared at him savagely, and said, with a fine contempt: "You wouldn't bet $25 that you were alive." And the cinch player, after a moment's study, said: "I'll bet you $25 each way."

The McCaull company is giving an excellent performance of Erminie at the Chicago Opera House. Laura Moore is very good in the leading role, and the opera is magnificently staged.

Ratcliffe, who has secured bail, went into hiding here until he appeared in the police court Wednesday, when his case was continued to July 6. He gave a new bond, and "ducked" again. The worst feature of the Ratcliffe case is that the people who have never seen him will think he is an actor, and this will hurt the profession in general.

Matt Berry and his wife are appearing in their own version of The Cherry Pickers at Benton Harbor, Mich. They sent me a crate of fine cherries last week, which they picked themselves.

The stock company at Hopkins' is giving a fine performance of Alabama this week, and will next week present The Courier of Lyons.

Charlie Warren writes his old friend Tony Denier that he and his wife, Marguerite Fish, with their talented boy, Charles Denier Warren, now on the stage, are doing remarkably well in South Africa.

Harry S. Alward, agent for Miss Nethersole, writes me from London, where he is representing the American Press Association. He says that the town is full of professional people, and that Mose Gunst is expected on the next boat.

Clay Clement dropped in on me the other day. He has been working night and day to finish up his new play, A Southern Gentleman, which, he says, is now ready for the critics. The title reminds me of poor Ned Thorne. I was with him once at the old Adelphi here, when "Old Fel" Grover's stock company was presenting a melodrama. The hero was a trifle short on wardrobe and looked very seedy. In one scene he drew himself up proudly, and said, with his right hand in his Prince Albert: "I, sir, am a Southern gentleman." Thorne took a card from his pocket, and upon it he wrote this message, which he sent back to the actor by an usher: "If you can prove that you are a Southern gentleman, I know where we can make a barrel of money."

At the Grand the Corbett-Fitzsimmons pictures continue to draw large crowds. Manager Duncan B. Harrison and his wife entertained about thirty friends at the Auditorium last Tuesday evening, in celebration of the thirteenth anniversary of their wedding. Digby Bell, Charlie Nixon, and others were present.

Well, I will quote the song-and-dance man's letter to his mother: "Friend Mother—Having nothing to do, I thought I would write you. Having nothing to say, I will close. Yours,"

"BIFF" HALL.

CINCINNATI.

Independence Day Bills at the Summer Resorts—A Big Week Expected.

(Special to The Mirror.)

CINCINNATI, July 3.

The hot weather of the past week has materially increased the attendance at all of the Summer resorts. Elaborate preparations have been completed to entertain and handle the crowds on July 4 and 5. Special Fourth of July programmes will be the rule.

At the Zoo on July 5 the Mackay Opera company will begin a season of light opera, playing every night but Friday, the Zoo management not desiring to do away with the customary promenade concert on that evening. The cast includes Ada Palmer Walker, Julia Glover, Dorothy Parkhurst, Eva Beath, Theresa Woodward, Walter Thompson, Adolph Mayer, Harry Lightwood, Louis Carlsburg, and William Hicks. They open in Mascotte.

The feature at Chester Park on July 4 and balance of the week will be Jaguarina, the champion Spanish-American swordswoman. She has defeated many cavalry fencers, and while here will cross swords with Sergeant J. S. Swift in the arena. In the theatre, Castellet and Hill, the Tanakas, Lorenz and Allen, Emma Carus, and others. Professor Bush will make balloon ascensions.

At the Lagoon on July 4 a large-sized model of the Spanish man-of-war *Theresa Maria* will be destroyed by means of a submarine torpedo. The water carnival still pleases. A floating stage has been added, upon which several of the acts take place. Among those appearing are Bessie and Tommie Meier, whose trick swimming is very creditable; La Moyne Brothers, Pascatel, Mendoza Sisters, Scott and Wilson, and the Lundgrens.

Heck and Avery's Museum will close after the 5th, in order to make improvements before the opening in September.

WILLIAM SAMPSON.

BOSTON.

Warm Weather at the Hub—Hard Work at the Castle Square—News Notes.

(Special to The Mirror.)

BOSTON, July 3.

Next week will mark the last of the Summer activity in Boston, for with the close of the season at the Tremont and the "Pops" only the Castle Square and Keith's will be left to struggle along through the hot weather. It is not that the struggle is to be a pecuniary one, because these two houses are playing on a gold-bond basis of attendance, but the struggle will be to contend with the atmosphere of July and August in Boston.

Next week will bring to an end the very prosperous run of The Walking Delegate at the Tremont. The piece has made more than an ordinary Summer success, and The Walking Delegate habit has become a pronounced one. The benefit of William Seymour, July 6, is going to be especially interesting, because, in addition to the performance of The Walking Delegate, Annie Clark, Charles Barron, and Eugene Ormonde will appear with the beneficiary in a scene from The School for Scandal. This will be Mr. Seymour's farewell to his Boston friends, and a number of well-known theatregoers have come back to town especially for this occasion.

Next week also will see a second Robertsonian comedy produced at the Castle Square, and if School is given as well as was Caste, a few weeks ago, the stay-at-homers will have a sure treat. I do not see how the members of this Summer company have time to sleep, as they give two performances a day, and the extra rehearsals necessary must take up every moment of the day. But they seem to thrive under the treatment and the performances are better than ever.

The Associated Press is responsible for the statement that Drewsville, N. H., is the place made famous by A Temperance Town. This was a surprise to me, because I had always supposed that the excessive sentence of George F. Kibling, of Norwich, gave Charles Hoyt his suggestion for the comedy. Kibling was the hotel-keeper near Dartmouth College, and when a detective, said to have been sent to the place at the instigation of the faculty, got a large number of sales proved against him he was sent to the House of Correction for some sixty-six years. Dartmouth boys always thought that he had been treated unfairly by the faculty, but there were so many of them on pins and needles for fear they would be expelled themselves that they could do nothing.

Mary Anderson has announced her engagement to Harold C. Buckminster, son of the chairman of the Malden Board of Water Commissioners. Miss Anderson has retired permanently from the stage, and the wedding will occur in September. Miss Anderson was a pupil of Rachel Noah, and made her debut in Pygmalion and Galatea. She has appeared in a number of companies, her last appearances being with Adah Richmond at the Bowdoin Square in The Colleen Bawn.

A personal friend of Hilda Clark tells me that she will return to the ranks of The Bostonians next season in spite of the many statements to the contrary which have been made in the papers. It seems that she had some differences with the management, and made all her plans for going to Europe for study, but she was too valuable to be lost, and she will appear with the organization at Manhattan Beach this Summer.

Theo Bendix has written "Will-o'-the-Wisp," which made a tremendous hit when it was played at the "Pops" the other night. It is quite possible that it will be played at the Symphony concerts during the coming season.

The question of spiritualistic mediums has come up in Boston with an interesting variation, and the *Banner of Light*, of which Isaac B. Rich, the well-known theatrical manager, is the publisher, comes out with this editorial:

> The position of the *Banner of Light* in regard to mediumship has been well known for many years. It has always had a word of encouragement for every worker for the cause of spiritualism, and has gladly extended a helpful hand to each and every medium in the time of need.
>
> So desirous of doing equal and exact justice to all has the *Banner* been in the past that it has frequently been imposed upon by those without consciences, who were striving to add to their material profit by ways that were decidedly questionable.
>
> The *Banner* has preferred to suffer through loss of patronage rather than to even seemingly persecute or injure any sensitive or medium.
>
> The good nature of the *Banner* seems to have been wantonly imposed upon. A halt must be called, and we utter the first alarm at this time. The *Banner* here and now declares to its patrons that it will not knowingly lend its columns to fraudulent advertisements, nor to puffing mediums and speakers about whom it has no reliable information.
>
> Our Boston readers have been victimized, perhaps, more than others, and we shall begin our work at home first of all.
>
> The *Banner* wishes to be just to every medium, to every reader, to every investigator, and to every advertiser; but in order to do this it must first be just to itself.
>
> Complaints are on file against several so-called mediums. We shall drop their advertisements unless they come to the *Banner* office, alone or attended by one or two friends, and give a test seance, by sitting to the *Banner's* managers. Their advertisements will be reinstated, provided their tests are clear-cut, and that the seance or sitting is managed solely by the *Banner*. The *Banner* takes this position for self-protection.

J. B. Hollis has received word that he is a beneficiary by the will of an aunt in Melbourne, Australia. He has therefore left Boston for that continent, and will probably not return to America; consequently all engagements for his repertoire company next season have been canceled.

I have had a letter from a friend in London, not an actor, by the way, but who knows enough about the stage to realize that Boston people are interested in the doings of the Secret Service company. He says that all the members of the company are making great social successes, and one of the most pleasant experiences of all was the dinner given by Sir Henry Irving to Mr. Gillette and Henry Woodruff at the Beefsteak Club. It seems that Odette Tyler's retirement from the company was even more sudden than had been expected. She had not been well at all, and finally one night she collapsed on the stage and was unconscious for nearly ten minutes. The curtain was rung down and Ethel Barrymore was hurried into the part, which she played for nearly a week, until Hope Ross was ready. The latter has since taken the character, but I understand that her impersonation has been far from satisfactory, and that Miss Barrymore may resume it for the balance of the London engagement. Bob Hickman is no longer stage-manager of the company, and has retired from Charles Frohman's employ. On his last night he was presented with a gold watch by his associates in the company. He has been succeeded by Ira Harris.

Percival Wallace Mackaye, son of Steele Mackaye, is one of the graduating class at Harvard this year, and on Class Day his engagement was announced to Marion Morse, of Cambridge. On commencement day, Mr. Mackaye in his disquisition upon the "Need of Imagination in the Drama of To-day," lamented the departure of the modern playwright from the ancient poetry of the stage. Taking one of the best instances of the modern drama, Gillette's Secret Service, he said that in it the architecture of the drama is absent and there remains only the bare structure of technique. The theory of the dramatist to-day in his view is wrong; the theory of Shakespeare was right. Garrick, Kemble, and Booth were but the vestments of Hamlet; their glory was in the fitting his character most fitly, but the glory of Hamlet lives immortal. It was not the manager, the actor or the public which the dramatist should hold in view, but the poet.

Mrs. E. G. Sutherland, dramatic critic of the *Journal*, will spend the first half of July in a yachting trip up the coast of Maine. Later she will go to Sconset, Nantucket, for the remainder of the Summer.

Mabel Dixey has just returned from Gloucester, where she was the guest of Eugene Ormonde and his mother. While she was there, the "professional four," consisting of Grace Atwell, Wright Kramer, Mr. Ormonde, and Miss Dixey, presented Bangs' farce, Proposed Under Difficulties, for the benefit of the High School Association, with great success.

Mr. and Mrs. Joseph F. Wagner have gone to Peak's Island, Me., where they have thrown their villa open for the Summer.

Vincent T. Fetherstone, ticket agent at the Hollis Street, has just returned from an extended cruise along the coast of Maine, and has gone to Locke's Mills, Me., for the balance of the Summer.

William Cushing Bruce, of the Hollis Street staff, is spending the Summer in the study of botany.

JAY BENTON.

ST. LOUIS.

Success of Summer Opera Companies—New Name for the Hagan—Notes.

(Special to The Mirror.)

ST. LOUIS, July 3.

The Boston Lyric Stock company, at Uhrig's Cave, is being appreciated more and more each week, and The Bohemian Girl, which is on this week, has drawn not only large audiences, but most enthusiastic ones as well. Clara Lane has not sung so well this Summer as this week in the character of Arline. She has been in the best of voice and entered into the spirit of the part. J. K. Murray as Count Arnheim surprised his friends by the excellent rendition of the role, and Edgar Temple's Thaddeus surpassed any other impersonation he has yet given here. The familiar songs received encore after encore. Hattie Belle Ladd as the Queen and W. H. Clarke as Devilshoof also shared in the praise given to the principals, while the chorus outshone themselves. Too much credit cannot be given the company for their most excellent work. The opera was put on in better style than ever before during a Summer engagement, and the costumes were bright and fresh. Monday Maritana will be presented.

A double bill, Trial by Jury and Cavalleria Rusticana, is the attraction at Koerner's Park this week, and the great excellence of the performances is drawing large crowds of people, it being the best week at this popular resort. In Trial by Jury, Annie Meyers and Ben Lodge carried off the honors and had ample opportunities to make themselves popular with the audiences. Charles O. Bassett made a hit as Turridu in Cavelleria Rusticana, a part which he originated in America. His interpretation was a most enjoyable one, and he never was in better voice. Miss Salinger and Drew Donaldson also won merited applause for the excellence of their work. Monday The Beggar Student will be given.

Forest Park Highlands has had an extraordinary week, each night the seating capacity of the pavilion having been tested. Papinta made the hit of the week in her mirror dance, and was even more popular than she was at Hopkins' last winter. Ola Hayden, too, met with a cordial reception nightly in her ballad singing, while the rest made up a strong bill. Commencing to-morrow, the following people are booked for the week: Papinta, second week; Will H. Fox, Irene Franklin, Smith and Cook, Carrie Scott, Tom Lewis, Charlie Ernest, and others.

The Suburban is drawing splendid audiences at each performance, and seating room is at a demand. Jack Mason and Marion Manola Mason head the list, and their bright sketch, A Matter of Money, has caught on. It is full of clever sayings and catchy songs. Fleurette, in her new and novel dance, is also a big attraction, and the rest of the artists are well enough at any and all times. Sunday another strong bill will be put on.

Boyton's Theatre has been enjoying good patronage during the week. Miss Walker is one of the drawing cards, while Roach and Castleton, and a host of others, contribute an excellent programme.

At Bellevue Garden the Arthur Deming Minstrel Company has been playing to fine audiences. The performance is a most meritorious one. A change will be made next week.

The forced sale of Ollie Hagan's stock in The Hagan last week has resulted in a reorganization of the company. A meeting was held on Tuesday and the controlling interest transferred to J. C. Jannopoulo and Sam W. Gumpertz. The Board of Directors elected consists of J. C. Jannopoulo, John H. Havlin, Finis I. Marshall, Rufus J. Delano, and S. W. Gumpertz. The officers elected were: J. C. Jannopoulo, president and treasurer; J. H. Havlin, vice-president; Sam W. Gumpertz, secretary, and Arthur Geserich, assistant secretary. It was decided at the same time to change the name of the theatre to the Imperial Opera House. Sam W. Gumpertz will be manager, and high-class vaudeville, drama and light opera will be put on, alternating these forms of entertainment to please the patrons of the house.

Sam Gumpertz, the new manager, is well known among theatrical people. He has resided in St. Louis, New York and San Francisco, and has been successful in all three of these cities. He commenced his career in this city in 1875 as an usher in the old Apollo Theatre. He was next associated as assistant treasurer with the Tivoli, of San Francisco, and later had managerial positions in San Francisco and New York. For the last three seasons he has been manager of the Suburban, in this city, and has made that resort a most successful one. He assumed charge of the Imperial Wednesday and will at once begin to book for next season.

It is reported that Edgar Temple, leading tenor of the company at Uhrig's Cave, will be associated with J. K. Murray in the management, in place of J. J. Jaxon, resigned. They intend to engage another prima donna to alternate with Clara Lane, and Carlotta Maconda, who made a hit at the Cave several seasons ago, has been wired concerning the position.

The House Committee on Legislation at its meeting last Tuesday amended the bill forbidding children under fourteen years of age to participate in entertainments, so as to permit them to engage in performances at churches and for charity.

W. C. HOWLAND.

PHILADELPHIA.

Dire Result of Edith Mason's Popularity With the Young—Summer Bills.

(Special to The Mirror.)

PHILADELPHIA, July 3.

With only three places of amusement open in the Quaker City, and all our managers out of town, there is little in the way of theatrical news or gossip, but such places as are open are doing a splendid business in spite of the hot weather that arrived a few days ago.

The Grand Opera House, the home of the Castle Square Opera company, continues in its career of success, the new additions, Grace Golden and Joseph Sheehan, already being favorites. The programme for the coming week is Lovely Galatea and The Pirates of Penzance, introducing Lizzie Macnichol, William Wolff, Grace Golden, Joseph Sheehan, A. G. Cunningham, William Stewart, Arthur Wooley, Raymond Hitchcock, Bessie Fairbairn, Gertrude Quinlan, Yvonne de Treville, Gertrude Rutledge, Amy Ricard, and the usual large and well trained chorus. With such a company and the constant change of first-class attractions the phenomenal patronage is no wonder.

Edith Mason, soprano of the Castle Square Opera company, who has been confined to her home by scarlet fever, is slowly recovering. It is said that she contracted her sickness by kissing the hundred of children that congregate at the stage-door at every matinee, with whom she is in great favor, sometimes being escorted homeward by a procession of no less than five hundred ladies and children, patrons of the matinees.

The Atlantic City season of the Castle Square Opera company will be inaugurated July 12, at the Academy of Music.

Keith's Bijou Theatre is doing a remarkable business for a Summer season. The strong features for the week are The Vision of Beauty, with a change of living pictures; Lawrence Hanley and Agnes Proctor, in a new sketch, Taming a Husband; Ezra Kendall, in monologue; Patrice, the clever soubrette, assisted by George P. Hall; Morrissey and Rich, Adelman and Lowe, the Gleesons, in dancing; the biograph; George Melville and Mamie Conway, Mayne and Neilson, George Austin, the Blondells, Ward and Brown, George Leslie, and Lowell and Lowell.

The veriscope pictures of the Corbett-Fitzsimmons fight at the Chestnut Street Theatre continue, at two performances daily, to good patronage.

The Wood Sisters' Burlesque company is announced as the special attraction for the week at the Lyceum Theatre.

George R. Allison, treasurer of the Chestnut Street Theatre, and George Booth, of the Wal-

nut, handled the sale of tickets at the big Saengerfest concerts, and by their rapid and excellent work gained the esteem of the public and the various committees of arrangements.

Walter Damrosch's New York Symphony Orchestra, Conterno's Band, and the Lovenberg Boston Concert Band continue at the several outdoor resorts.

S. FERNBERGER.

WASHINGTON.

All Quiet Along the Potomac—Hot Weather Happenings—News Notes.

(Special to The Mirror.)

WASHINGTON, July 3.

The Columbia Theatre with its first-class all favorite stock company continues to excellent attendance. The Paultons' funny farce, A Bad Lot, met with great favor, and has been received with unlimited laughter during the week. Next week the company will drop farcical representation, and devote their attention to more serious work, presenting A Scrap of Paper. Craven's As Innocent as a Lamb was in rehearsal, but it has been postponed a week. The new ice plant for cooling purposes at this house had a trial during the hot nights of the past few days, and the house being comfortably cool and enjoyable proved its complete success.

The season at the Lyceum Theatre—Kernan's Gold Mine, as it is universally termed among visiting managers—is continued another week, the attraction being The Colored Sports Big Show, a new colored organization. This attraction will finish the season.

Lumière's Cinematographe opened an indefinite season at Willard Hall during the week, displaying a new set of pictures that proved attractive.

Under the management of F. C. and Edward H. Allen, formerly managers of the Grand Opera House, Glen Echo, a new suburban amusement centre, opened for the season July 1, the attraction in the amphitheatre being The Fadettes female orchestra, of Boston, in concerts.

Charles Hanford has reached home after a most successful tour with Thomas W. Keene. The associations have been so pleasant and prosperous that they have arranged to be together for some time. Their next tour, which is a lengthy booking, will commence about August 20.

Manager W. H. Rapley, of the new National Theatre and Academy of Music, left last Thursday with his wheel for New York on a trip combining business with pleasure.

A Scrap of Paper will introduce Alberta Gallatin as the new leading lady of the Columbia Theatre Stock company.

Mary Helen Howe, the Washington soprano, has returned to her home here, having completed her concert engagements.

William W. Rapley ("The Governor") and his family have gone to their country farm at Avenal, Md., for the Summer.

A new baby sea lion is one of the strong attractions at the Washington Zoo.

The property known for years as the Rink, at New York Avenue and Thirteenth Street, opened originally as a roller skating rink and latterly used as a swimming academy, and burned some months ago while occupied by a furniture establishment, is now an object of interest to citizens residing in the neighborhood, who protest against the recent issuance by the Commissioners of a permit to rebuild the property as a hall devoted to meeting and concert purposes, claiming that it is the intention of the owners to erect a building which may hereafter be changed into a theatre or dance hall, and which would disturb the neighbors and the religious meetings in the several nearby churches. A hearing has been granted.

Manager Joseph W. Luckett, of the Columbia Theatre, has gone to Atlantic City for a short rest.

JOHN T. WARDE.

HENRY V. DONNELLY IN TRAINING.

When Henry V. Donnelly, of Donnelly and Girard, arrived at Mount Clemens a few weeks ago, he mentioned the fact that he weighed altogether too much, and was going to make an effort to get rid of twenty or thirty pounds of surplus flesh, so as to better look the part he is to play next season. "Happy" Ward was of the party, and informed Donnelly that he had reduced his own weight ten pounds in one week, and offered his services as a trainer, Charley Mason volunteering to help Ward in his work. Donnelly agreed to do as they told him, and to commence on the following day.

At 6 o'clock the next morning the fat comedian was dragged out of bed by his trainers, and the day's work commenced. He was weighed in as a starter, and tipped the scales at 250 pounds. The morning was spent with dumbbells, pulleys, punching bag, etc., and in the afternoon he was taken to the ball-ground, where two nines of actors were playing ball, and not suspecting that the game was gotten up for his especial benefit he was jollied into the game and sent at once to the bat. An easy ball was pitched and was sent far out to left-field by Donnelly, and he was coached into making a home-run. When he reached the home-plate, Bill Cameron, who was the umpire, informed him that it was a foul ball, and he went again to bat and he made another home-run. He made six more home-runs in as many minutes, when he declared he was being "jobbed," and quit the game.

After a walk of four or five miles Donnelly was taken home, wringing wet and thoroughly exhausted; and the day's work being done, his trainers, after a good rubbing down, led him to the scales, which had been fixed for the occasion. When Donnelly saw that the scales registered his weight at 230 pounds he gave Ward and Mason a look of disgust, and said: "You are a couple of good things, you are. Well, you fellows close right here!"

He had gained forty pounds.

F. F. MACKAY ON ACTING.

The sixth annual convention of the National Association of Elocutionists came to a close last Friday evening after exceedingly interesting and instructive sessions extending over a period of five days. The addresses and papers were by masters in their respective fields, and they treated of the art of elocution and acting from many standpoints.

F. F. Mackay occupied the platform on Friday morning, and talked on "The Theory and Practice of Acting" in a way that was both instructive and entertaining. Mr. Mackay began with the proposition that the actor does not feel the emotion he expresses. If he does feel it he is not a true artist.

The orator, on the other hand, must feel the emotion he expresses and believe the words he utters to be a true and effective orator. He must have a keen mental and physical sensibility to his environment, and must express that. He stands in the field of nature. He expresses nature as it is. The actor stands in the field of art; he does not express his own emotions, he is always limited by the language of the author, and if he goes beyond the meaning of the author he becomes himself an author or orator. The sphere of art is to rearrange what has already been created.

Mr. Mackay then made two classifications of art—useful art and fine art. Useful art, he said, is the outcome of energy to perpetuate the animal man, as in the building of houses, and the making of clothes to protect the body, and in the manufacture of articles generally for physical comfort or necessity. Fine art is the outcome of the mental forces seeking to reproduce impressions of nature. The actor seeks to represent pictures of emotion as he has seen them in nature.

The speaker then said that the word drama signifies action, and nothing else; and then he illustrated by quotations how descriptive poetry needs no action nor gestures for effective rendering; and how song is the requirement of lyric poetry. Dramatic poetry, dealing with the human emotions, must, on the other hand, be acted; there must be gesticulation and varying facial expression, or the rendering will be wholly ineffective. Many actors, said Mr. Mackay, have an inadequate understanding of gesture and expression, the most important elements of their art, because they are the vehicles through which the emotions are conveyed to the audience. He illustrated how strong lines, expressing great emotion, may be quite unconvincing unless the words are accompanied by the proper action, and he called attention to a fault which he said he had noticed in a very prominent actor, and which is common among so-called stars. This is the habit, born of egotism, of partly diverting the audience's attention from the play to the personality of the actor himself. He beseeches, for example, a lady to fly with him, but half turns toward the audience so that the people can see his earnestness and the fire in his eyes; they feel instinctively, from the insincere manner, that the lady is in no danger of yielding, and so turn to the actor himself and think what a fine voice he has, how manly he looks and how well his coat fits him; the mentality of the audience is divided, and the scene loses its effectiveness. The actor must be perfection in the simulation of the emotion which he expresses but does not feel. It is true, said the speaker, that the actor feels emotion, but it is not the emotion of the lines; it is the great self-love which is the basis of all emotion, moving out for the approbation of the audience.

In touching upon expression and the qualities of the voice, Mr. Mackay told an interesting story. He was dining with Henry Ward Beecher once in San Francisco when the great pulpit orator was delivering a course of lectures there.

"Did you have a good house last night, Mr. Beecher?" asked Mr. Mackay.

"Splendid, splendid! I could have filled two halls just as large."

"And did you know your lines," asked Mr. Mackay, with a smile.

"Well, no," answered Mr. Beecher, "I can't say that I did, but the less I knew the louder I talked, and the more they applauded."

Mr. Mackay closed his remarks with an analysis of the laugh, in which he illustrated by examples laughter indicating various mental conditions, and he very effectively and entertainingly showed that the laugh, properly used, is a most valuable medium for the expression of character.

Among the other speakers and entertainers during the week were Herbert Wilber Greene, Professor Franklin W. Hooper, William B. Chamberlain, Hamilton W. Mabie, Mrs. H. W. Wales, Louise Jewell Manning, Sarah Cowell Le Moyne, Genevieve Stebbins, Leland T. Powers, Mary E. Mathews, James Young, S. H. Clark, Charles Bulkley Hubbell, Franklin W. Sargent, J. M. Buckley, D.D., George Lansing Raymond, George W. Cable, Willis F. Johnson, Harriet Otis Dellenbaugh, Mary Ward Van Vonst, Ella Skinner Bates, Evelyne Hilliard, Bertha Kunz-Baker, Rev. Francis T. Russell, D.D., Katherine Ridgway, Alice Washburn, Florence Wilcox, William Calvin Chilton, Anna Warren Story, Madame Alberti, and Prof. J. W. Churchill.

LUCIER CELEBRATES THE FOURTH.

J. R. Lucier has good reason for remembering Independence Day. On July 4, 1869, while celebrating, an explosion of gunpowder deprived him of his sight. He attended the Perkins Institute for the Blind, in South Boston, and was graduated from it. He is a thorough musician, manager and composer. He founded the quartette known as Four Luciers, musical artists, and has managed them and other enterprises, including a minstrel company, in spite of his affliction. He is very happy, and enjoys life thoroughly.

A PROPERTY BABY.

"Kids has always been the bane of my existence. I've been Props for a good many years, and there ain't much I don't know about the business.

"I'll never forget the time," he continued, reminiscently, "when the baby we had was took with the measles. It was in Duluth, and the business promised big. 'I don't like fakes,' says Miss Gray. 'It won't do, and I shan't step on that stage unless you get me a real live baby for the last act.'

"A sweet tempered woman, as every one knows, but you couldn't blame her, with the head a-rolling off down the stage at the last house we showed.

"Never stopped till it struck the footlights, and her a-beseeching a hard-hearted parent for food to save her starving child.

"Well, as I was saying, I had to hustle. The hotel was next to the theatre. Down I went to the lower regions and interviewed the cook, a hale and hearty woman on the sunny side of forty, but she hit me over the head with a frying pan; and I found out afterwards that she had never been married. Well, that scared me a bit, but I tackled a chambermaid on the stairway. Good Lord! She flounced off saying her family was respectable.

"'Do you know of anyone!' says I, despairing. I think my tone must have touched the woman's heart, for pointing in a hesitating way, she says, 'Sure, there's Miss Jones across the way has a baby, but she'——I didn't wait to hear more, but made time over to the little red house and rapped.

"The door was opened by a very light mulatto woman.

"I was struck a little for a minute, but it was no time to split straws on morality, and I knew them kind of mixed marriages sometimes did take place.

"'Are you Mrs. Jones?'

"'Yes, sah.' she answered, showing her white ivories.

"'Well, the fact is,' and I explained the situation.

"'I'll be right over,' she said pleasantly; 'I does the scrubbin' fer the theayter, an' I knows ebery corner of the place. De chile's soun' asleep, an' I kin put a wail over his face, an' he'll nebber wake up. He's an orful heavy sleeper, he is;' and she bustled about for her shawl, while I ran back just as the rag was histin' on the last act.

"'Heavens, have you got a baby?' exclaimed Miss Gray.

"'Yes, yes! it's all right. Be here in a minute.'

"She gave one deep grateful sigh, and swept onto the stage for the last scene.

"'Here's Miss Jones with the baby,' whispers the back door man, leading the pretty yeller girl forward to the second entrance, where the soubrette was nervously waiting for her cue to take on the infant.

"'Oh!' says she, 'how nice! Is it asleep? Dear me, I should think it would smother under that thick vail,' and lifting the bundle tenderly in her arms, she was about to remove the covering, when these words were spoken:

"'And now that all our troubles are ended, dear Harold, I have a wonderful surprise for you. Hush, do not speak. A few months after our unhappy separation, Heaven sent me a blue eyed, fair haired baby boy to comfort me in my loneliness.'

"'My darling wife.'

"'My foolish pride kept me silent all this weary time, but now,——she turns, and taking the sleeping child, places it in his arms.

"'But now my faith will be rewarded. Hold him close to your heart—dearest Harold, for he is our own darling, and the very picture of his father.'

"A snuffle, a sneeze, the sudden snatch of a small hand; the vail falls to the floor and two wide open eyes stare complacently from a round fat face as black as the proverbial ace of spades.

"One instant of awful silence, then a deep but horribly distinct voice in the gallery:

"'She's fooled yer, Boss.'"

PEARL EYTINGE.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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WHY CAPITAL IS COY.

THE extension and growth of theatrical interests in this country during recent years has not been paralleled by improvement in the methods employed. A change of the business ethics of those in control becomes more and more urgent. Although this is a period in which the purely commercial side of the stage is in the ascendant, commercial principles are little known and less respected among those that have made the theatre a mart and nothing else.

Complaint is heard—oftenest from the men who are largely responsible for this condition—that capital looks askance at the business of theatricals; it is urged that the magnitudinous developments of American amusements offer unusual opportunities to speculators and investors, and yet it is unanimously agreed that the theatre to-day is in the perilous position of a mercantile house attempting to carry on a great trade without capital or credit.

Is it difficult to perceive why capitalists that are willing to invest heavily in undertakings comparatively unpromising are prone to close their purses and stop their ears when the question of backing a theatrical enterprise comes to be considered? It is due to conservative men's natural distrust of methods that are unstable and business practices that are lax, not to say irregular. Any person who has conversed on this subject with substantial moneyed men is well aware of the scant respect that prevails among them for this subject.

Capital has been liberally invested in theatre property, it is true; but this fact does not prove aught to the contrary of what we have said. In the first place such investments are amply and tangibly secured; moreover, they are expected to bring a larger return on the sums invested than are other kinds of real estate holdings. From time to time outside backing has been secured to produce bad plays or to exploit incapable actors; but usually the "angel" retires with singed wings and bitter reflections; or the money thus advanced is due to an impulse of generosity or an ebullition of sentiment, and it is parted with less as an investment than as a personal gift. Managers who have lent their names to schemes of this nature with pre-knowledge that the inevitable result would be failure and loss have contributed in great measure to the lack of confidence in theatrical affairs with which the business world is imbued.

There are no other reasons than those we have outlined why theatricals—which sadly need capitalizing—should not be considered by men who control capital as a fruitful field for careful investment and intelligent speculation. Under the proper conditions they offer as fair an opportunity for profitable returns as are offered by many of the railroad and mining schemes that obtain solid support from moneyed men. And there is no doubt the theatrical business would derive the incalculable benefits of an influx of capital were the majority of those concerned in it to establish and maintain a code of ethics based on sound commercial principles. That is the right policy, and it is the only policy that will put the affairs of the theatre on a level with those of other industries and enterprises that are regarded as creditable and safe by investors and financiers.

AN ACHIEVEMENT.

IN an article in the Paris *Temps*, SARCEY, the dominant critic of that city, the other day called upon DUSE to play at a performance for the members of the profession. "Our artists feel disappointed at not having seen you," he said. "You have shown the public original roles. They would like to study them. Some would like to profit by them. You are going away, and all the artists will know of you is what we have told them. Certainly this is enough to show them that you are one of the first comediennes of our time, but they would like to admire you at first hand." And DUSE responded by giving a performance for French players.

DUSE'S conquest of Paris has a greater significance than that which attaches at the moment to an individual achievement. It means that at last this arrogant centre of dramatic art is forced to admit that art has other capitals; that its own elements are not supreme; and that there are foreign art forms and exponents that it may study with profit, as well as with pleasure.

It is probable that the work of the Italian actress will finally have a greater influence on the dramatic art of Paris than upon that of any of the other great racial centres of the world in which she has appeared, because her method is more nearly antithetic to that of the more successful of French players than it is to the methods of others with which it has been contrasted, and also because it is far more true and effective than the method of her greatest French contemporary. Nor is it inappropriate that the Italian should give lessons to the French, for in Italy the theatre had artistic forms before the French theatre, formless, began to build on the antique models that through all the generations have hindered its artistic originality.

THERE was recently a sale of autographs in Philadelphia, and among the letters disposed of was one dated from New York, July 17, 1753, and written by a New Yorker to a friend in London. Among other news, the writer informs his correspondent that "We are to have the diversions of the Stage this season. There are several actors from some part of Europe who, after much solicitation, have at last obtained leave of his excellency to perform. They talk of building a house for that purpose, and have offered themselves to subscribe £100 for the encouragement of it. This is a melancholy story among considerate persons, that so small a place as this should encourage the toleration of such public diversions." The change in public opinion as to the theatre since that time is quite as notable as the growth of New York.

THE past week has seen and heard in New York the sixth annual convention of the National Association of Elocutionists. Persons more or less distinguished in various special fields read papers and made addresses that were listened to with interest by those present. Among the topics discussed were several that suggested the values of elocutionary education in well-defined directions. The theatre was considered in several papers, but its relation to elocution as elocution is generally taught and practiced is now more remote than it used to be. To put the matter briefly, truthfully, and with something like a paradox, the artistic actor is essentially a scientific elocutionist, while the scientific elocutionist is by no means necessarily an artistic actor.

THE dependence of operatic management upon the condition of its greatest stars, even with other stars who might emergently sing, was shown again recently when JEAN DE RESZKE'S indisposition forced radical changes of programme at Covent Garden, London. A writer in an English paper resents the placing of the singer higher than the opera in which he is but an interpretative instrument, but he forgets that the public is more inclined to be faddish than philosophical.

THE theatre does not alone suffer from competition of the bicycle, and it seems that even literature in some minds has consideration secondary to that given to this popular vehicle. An advertiser in the London *Queen*—a woman—recently asked with a plaintive note in her inquiry if she had any chance of exchanging a set of Knight's Shakespeare for an up-to-date wheel.

PERSONALS.

COTTRELLY.—Madame Mathilde Cottrelly, according to current report, has been offered by influential Philadelphians the management of a season of German performances at a prominent Quaker City playhouse. Madame Cottrelly at one time successfully conducted similar productions at the Thalia Theatre in this city.

SUMMERVILLE.—Amelia Summerville has been engaged by Augustus Pitou for Cumberland '61.

DANIELS.—Frank Daniels will be seen next season in a new comic opera, The Idol's Eye, by Harry B. Smith and Victor Herbert, under the management of Kirk La Shelle, who will also send out again The Wizard of the Nile.

JAXON.—Mr. and Mrs. J. J. Jaxon (Fatmah Diard) have resigned from the Summer opera company at Uhrig's Cave, St. Louis, to rest on their Long Island farm.

KNOWLES.—R. G. Knowles, the American comedian who has become a London favorite, has secured from George H. Broadhurst the English rights for What Happened to Jones.

BELL.—Digby Bell and Laura Joyce Bell will re-open in The Hoosier Doctor at Chicago on August 22, proceeding thence to California, with a run at the Boston Museum in view later.

FINDLAY.—Agnes Findlay has joined the Castle Square Comedy company at Boston to play Mrs. Sutcliffe in this week's revival of School.

BYRON.—Mr. and Mrs. Oliver Byron (Kate Byron) will begin their next tour on September 4, at Asbury Park, N. J., playing along the Jersey coast.

CRABTREE.—Lotta Crabtree is visiting Nellie McHenry at her home at the Highlands of Navesink. Miss McHenry will revive next season one of Lotta's successes.

ARTHUR.—Julia Arthur will present next season Robert Buchanan's A Nine Days' Queen, in addition to Mrs. Frances Hodgson Burnett's A Lady of Quality.

AMBER.—Mabel Amber will play next season the lead in The Wandering Minstrel.

ROSENTHAL.—Moritz Rosenthal, the pianist, who is now at his cottage in the Tyrol, will reappear at Carnegie Hall on November 17.

BELASCO.—David Belasco has completed a three-act farce to be presented next season after Francis Powers' one-act play, The First Born, which Mr. Belasco has secured. Mr. Powers' play seriously depicts Chinese life in America, and has succeeded at San Francisco.

KELLERD.—John E. Kellerd has been engaged by Augustus Pitou to originate the leading role in Cumberland '61.

DE KOVEN.—Reginald De Koven has an article on "The Genesis of a Comic Opera" in the July number of the *Cosmopolitan*.

CLARKE.—Hilda Clarke, it is understood, will resume the prima donna roles with The Bostonians during their Summer engagement at Manhattan Beach. Alice Nielsen will rest at her San Francisco home until the opening of the next regular season.

HARRISON.—Maud Harrison will spend the Summer in town—she finds her apartments at the Grenoble cooler than the average resort, and decidedly more comfortable. She is frequently met by the rumor that she intends to retire from the stage. Miss Harrison intends to do nothing of the kind. She means to accept the best engagement that offers for next season.

MELVILLE.—Emelie Melville has come to New York from San Francisco. She has two refined comediettas with which she may make a sortie into vaude ville this Summer, but it is her wish to identify herself with a thoroughly good comedy company next season.

BEHRENS.—Charlotte Behrens, leading woman of Robert B. Mantell's company, is said to be an expert oarswoman. She spends much time on the water at Shippen Point, near Stamford, Conn.

GILLETTE.—On Thursday last William Gillette gave a supper to Mark Twain—not because he needed one, but because he deserved one—at the Savoy Hotel in London. Among the guests were Sir Henry Irving, Chauncey Depew, John Hare, Beerbohm Tree, Richard Harding Davis, and Clement Scott.

WHEATCROFT.—Adeline Stanhope Wheatcroft's Dramatic School gives promise of a most successful season. Many pupils have entered, and applications are coming in large numbers.

CANTRELL.—Julian W. Cantrell, THE MIRROR'S correspondent at Nashville, sang "Les Rameaux" last Wednesday with Innes' Band, at the Tennessee Centennial Exposition.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

HENRY T. STOREY, Indianapolis, Ind.: "The Wild Irish Boy" is by Hubert O'Grady.

C. L. B., Plainfield, N. J.: The Charity Ball was produced at the Lyceum Theatre on November 19, 1889.

J. A. LAMSON, Topeka, Kan.: Yes, there are three Mahr Sisters. They appear together as acrobatic dancers.

FRANK M. BARRINGTON, Washington, D. C.: Wilton Lackaye left Daly's company early in the season of 1889-1890.

H. I. K., Brooklyn, N. Y.: An Enemy to the King was brought out at the Lyceum Theatre, New York, on September 1, 1896.

ADELINA MANN, Mobile, Ala.: The interivew with Nelson Wheatcroft was published in the issue of THE MIRROR dated February 22, 1896.

THOMAS SWEET, Oswego, N. Y.: The son named after Sir Henry Irving is Henry B. Irving. He was married last year to Dorothea Baird.

W. F. PARKER, La Crosse, Wis.: The Spooners compose B. S. Spooner, manager; Edna May Spooner, Mollie G. Spooner, Cecil Spooner, and K. Spooner.

CHARLES L. WHITE, St. Joseph, Mo.: The book published by Marie Lloyd is called the "Blue Book." It contains an account of her career and various anecdotes and stories.

JOHN L. STIMSON, Boston, Mass.: Leona Lewis, "the Little Gem," was born in New York city in 1875. She began her stage career in 1884, when she sang in German opera at the old Oriental Theatre of New York.

MARTIN O. PICKERING, Providence, R. I.: You will find an account of "The Lone Fisherman," embodying the information you ask for, in a communication from James S. Matitt, published in THE MIRROR dated November 21, 1896.

ENQUIRER, Reading, Pa.: Your friend wins the wager. Queen Victoria was made the heroine of a play that was brought out last year in Siam. According to the plot of this singular play Queen Victoria goes to war with the King of Siam, and after she has been vanquished decides to marry her royal foe.

N. L., New York city: The first continuous performance in New York was given at Proctor's Twenty-third Street Theatre about five years ago. The continuous performance as it is now conducted was originated in Boston by B. F. Keith, but his New York house was not opened until some time after the plan had been inaugurated at Proctor's.

E. C. GRANT, New York city: Probably the oldest theatrical fund organized to benefit sick and indigent actors and actresses is the Covent Garden Theatrical Fund, which was instituted in 1765 for the purpose of "supporting aged, infirm, and indigent actors and actresses of the Theatre Royal, Covent Garden, and relieving their widows and children."

P. G. BURTON, Fall River, Mass.: There can be no question in regard to the death of Frederick Crouch, the author and composer of "Kathleen Mavourneen." He died at Portland, Me., on August 18, 1896, at the age of eighty-eight, having been born in London in 1808. He came to this country in 1849, and during the last years of his life made his home in Baltimore.

D. E. H., Quebec, Canada: Edmond de Goncourt wrote two political plays, La Patrie en Danger and A Bas Le Progres, which were both produced at the Theâtre Libre of Paris. He also dramatized two of his own novels, "Germine Lacerteux" and "Manette Salomon." The former dramatization was brought out at the Odeon, and the last named at the Vaudeville. In collaboration with his brother, Jules, he wrote Henriette Maréchal, which was brought out in 1865 at the Théâtre Français.

F. R. LAKE, New York City: The minstrel firm was originally Barlow, Wilson, Primrose, and West. They started in a modest way from Wilmington in 1877. Milt G. Barlow and George Wilson were the end men, while George Primrose and "Billy" West "filled up" in the first part and did a song and dance in the olio. Barlow is from Lexington, and went into minstrelsy as an end man in 1870. Wilson was born in London, and became a minstrel in 1867 at San Francisco. Primrose is a Canadian, and first "blacked up" in 1867, when he used to be announced on the bills as "Master George, the infant clog dancer." West was born in Syracuse, and made his minstrel debut in 1870.

LEGITIMATE, Tarrytown, N. Y.: Joseph Jefferson has related in his Autobiography how he got the idea of impersonating Rip Van Winkle. During the Summer of 1859 he arranged to board with his family at a queer old Dutch farmhouse in Paradise Valley, at the foot of Pocono Mountain, in Pennsylvania. "On one of those long rainy days that always render the country so dull," says Mr. Jefferson in his Autobiography, "I had climbed to the loft of the barn, and lying upon the hay was reading that delightful book 'The Life and Letters of Washington Irving.' I had gotten well into the volume, and was much interested in it, when, to my surprise, I came upon a passage which said that he (Irving) had seen me at Laura Keene's Theatre as Goldfinch in Holcroft's comedy of The Road to Ruin, and that I reminded him of my father in 'look, gesture, size, and make.' Till then I was not aware that he had ever seen me. I was comparatively obscure, and to find myself remembered and written of by such a man gave me a thrill of pleasure I can never forget. I put down the book, and lay there thinking how proud I was, and ought to be, at the revelation of this compliment. What an incentive to a youngster like me to go on! And so I thought to myself, Washington Irving, the author of 'The Sketch Book,' in which is the quaint story of Rip Van Winkle. Rip Van Winkle! There was to me magic in the sound of the name as I repeated it. Why, was not this the very character I wanted? An American story by an American author was surely just the theme suited to an American actor. In ten minutes I had gone to the house and returned to the barn with 'The Sketch Book.' I had not read the story since I was a boy." Then Mr. Jefferson goes on to tell of his disappointment in finding the tale was purely a narrative, and that the theme was not dramatic. He knew that three or four bad dramatizations of the story had already been tried. He got together the three old printed versions of the drama and the story itself. The plays were all in two acts. He thought it would be an improvement in the drama to arrange it in three acts, making the scene with the specter crew an act by itself. This, he thought, would separate the poetical from the domestic side of the story. "But by far the most important alteration," continues Mr. Jefferson, "was in the interview with the spirits. In the old versions they spoke and sang. I remembered that the effect of this ghostly dialogue was dreadfully human, so I arranged that no voice but Rip's should be heard. This is the only act on the stage in which but one person speaks while all the others merely gesticulate, and I was quite sure that the silence of the crew would give a lonely and desolate character to the scene and add to its supernatural weirdness." Mr. Jefferson tells us that he produced his own version of Rip Van Winkle at the end of the Summer of 1859 in the city of Washington at Carusi's Hall, under the management of John T. Raymond, and adds that the final alterations and additions to the play, as he afterward presented it, were made five years later by Dion Boucicault. A dramatization of Rip Van Winkle had been produced by Hackett at the Old Park Theatre, New York, on April 22, 1830, and before that date Charles B. Parsons, a Western actor, had assumed the character of Rip in Cincinnati. It was played by Tom Flynn, in 1833, at the Richmond Hill Theatre, New York by William Isherwood at the Front Street Theatre, Baltimore, in 1833; by Charles Burke at the New National, in 1850, and a version of the story was produced at the Walnut Street Theatre, Philadelphia, as early as October 30, 1829. Jefferson first appeared in the version of the play produced by Burke in 1849 at the Arch Street Theatre, Philadelphia, when Burke appeared as Rip and Jefferson as Seth, the innkeeper. The version of Rip Van Winkle that Boucicault rewrote for Mr. Jefferson is based on the version in which Hackett acted for many years, and a copy of which Mr. Jefferson had and probably still has in his possession.

THE USHER.

Last Tuesday morning the *Herald* published a German cable to the effect that the Emperor William had intrusted the portfolio of foreign affairs temporarily to Herr von Bulow.

This dispatch was embellished with a portrait of Dr. Hans von Bulow, the celebrated pianist, who died some time ago.

Somebody in the *Herald* office discovered the blunder, with the result that this absurdity was not committed in the entire edition of Tuesday.

The following paragraph appeared in the *Herald's* Paris edition of June 12:

"Mr. A. H. Hummel, of the New York law firm of Howe and Hummel, arrived yesterday in Paris. He is here to meet a professional engagement with Messrs. Frohmans and Al. Hayman, the principals of the theatrical syndicate which now controls all the theatres in the United States. Mr. Hummel is to prepare contracts which will embody the interchange of companies from the French, English and German theatres."

This seems to disclose a new phase of our theatrical Alexander's ambition. The next thing we shall hear of may be the Alaska-Siberian circuit for number three companies. Actors not yet engaged for Syndicate companies will do well to devote the rest of the Summer to linguistic studies.

The *Herald's* assertion, by the way, that the Syndicate "now controls all the theatres in the United States" is refreshing.

The legal proceedings against a wife-beater and all-round blackguard who has achieved disgraceful notoriety recently draws forth some timely remarks from the Chicago *Evening Post* on the subject of the outbreak of severe criticism upon the *morale* of the dramatic profession in certain quarters, precipitated by this incident.

The *Evening Post* holds that judgment of the many should not be based upon the backslidings of the minority and that exceptional cases, like that of Ratcliffe, ought to have no greater weight in determining the respect that belongs to the followers of the stage as a class than the occasional misdeeds of clergymen in estimating the character of divines at large.

"It is not charitable to visit upon the class the sins of a handful," says my contemporary. "If the matinee masher, the society actress, the nervy soubrette and 'the music hall accident' were abolished, there would be an end to the libel upon players."

The other day the majority of the Senate Committee on the Judiciary considered an amendment to be submitted for the control of trusts. It was agreed to report a measure making it an offense punishable by fine and imprisonment for any person or corporation to monopolize the trade in any article protected by the tariff bill.

But what of industries not protected by the tariff bill?

For example, what of the theatrical business of this country?

True, there is not a complete monopoly of it yet; but a scheme to control it is in open process of advancement, and what in effect is a theatrical trust is reaching out to seize it by the throat.

I met a celebrated star on Broadway yesterday. He talked about the trust which has booked his route for next season. He admitted that he had "had trouble" with it about terms in certain places; he knew that its chief purpose was to squeeze the percentages of attractions; he believed that it would succeed in depriving stars and traveling companies next season of several hundreds of thousands of dollars rightfully theirs, and he thought it was an unadulterated evil.

He answered, when asked why he went into the thing at its inception, that he hadn't considered it thoroughly at the time. "Besides," he added, "it won't last more than a year or so. If I should be mistaken, however, eight or ten of us leading stars will get together and break it up."

This idea of locking the stable door after the steed has gone is a popular one among the confiding persons that have hurried to subject themselves to the systematic plucking process devised for the benefit of the theatrical sweat-shop.

The *Musical Courier* has procured and published a copy of Jean de Reszke's certificate of birth. This establishes the singer's age at forty-seven, although it was generally supposed that he had turned fifty.

Another fact established by the certificate in question is that Jean's family name is spelled Reschke. The "de" with which he has seen fit to prefix it is a bit of vanity, evidently. That sign of French nobility is not used in Poland, where aristocratic origin is signified by the suffix "ski."

Mr. Reschke's pollyglotish adaptation of his name has seemed to occasion no special comment.

Not long ago I noted the fact that the Messrs. Frohman had broken their contract with Olga Nethersole to play her eight weeks in London this Summer. The news now comes by cable that the actress has brought suit against her late managers, claiming damages for injury to her professional reputation, and a share of whatever the profits might have been in the London engagement.

According to cable reports, Charles Frohman says that the Nethersole season was abandoned because he and his brother could see no chance of profit in it. He added that they had lost $7,000 on her previous London engagement a year ago.

Miss Nethersole, it seems, was to have received $300 a week and a percentage of the profits. The Frohmans have paid the amount of eight weeks' salary—$1,600—to Miss Nethersole's lawyers, but she is not satisfied with that arrangement.

It might strike the casual observer as strange, if the Messrs. Frohman abandoned the contract because they feared loss and as they had already had one experience of a costly kind, that they should have entered into a second agreement. It is possible, of course, that when the arrangement was made they presumed they would continue to be Miss Nethersole's managers next season.

What Count Primoli says of Duse's American experiences in his article about her in the *Revue de Paris* makes amusing reading.

"Duse has visited America three times," he says. "It was in New York that she was most exposed to the indiscretions of newspaper reporters. From the moment she debarked she was assailed by their importunities, and this frank curiosity made her retire even further than usual into her shell.

"At first fatigued by her voyage, and then absorbed by her work, she denied herself to interviewers in spite of the pressure that was brought to bear upon her. Furious to find that instead of seeking publicity she shrank from it, her manager came to see her in the hope that by reasoning with her he would be able to convince her that she was wrong.

"'Your attitude toward the journalists will cost us $20,000,' said he. 'With one pleasant word you could conquer them, but you prefer to antagonize them all, and we shall lose the battle.'

"She would not admit these arguments. 'I can't understand,' she answered in exasperation, 'why I have not a right to have my days to myself.'

"About this time there came a Mrs. G——, a celebrated reporter, who rejoiced in the possession of great authority.

"'Excuse me, madame,' Duse said to her, 'I am a stranger and I do not know the customs of your country. They accuse me of lacking respect for the press because I cannot receive all the journalists. I appeal to all women—will you convey a message to them from me? We have much in common; we must lend one another mutual help, and I count upon you to present my protest to your compatriots. Will you ask them why the working women who finish their tasks during the day are permitted to rest at night, while I, who work at night, am not allowed to rest during the day? For it is work, and ungrateful work, to receive those that call without knowing me under the pretext that an actor belongs to the public, and that the public has a right to know those whom it goes to applaud or to hiss.'

"The next day was Saturday. Duse gave a matinee. The article had been read; the appeal to American women had been heard: the protest had seemed just. Women came in crowds to the performance, and Marguerite Gautier was received with frantic acclamations. The three first nights had brought in but $700; the receipts of this matinee alone were $3,000. From that on it was a triumph all along the line."

The Count relates more astonishing results of Duse's New York visit. Here is one:

"After a while she had no need of advertisement, but her name served as an advertisement for others. The high walls of New York were soon covered with a gigantic pair of eyes; one wept and the other laughed, and an inscription informed the public that Mrs. X. in ten sittings guaranteed to change eyes 'à la Duse.' She never makes up the eyes—she has a horror of it—and it was thus that the quack beautifier took revenge by pretending to have discovered her secret."

Primoli tells also of a conversation alleged to have been overheard by Duse when passing the box-office of the theatre where she was playing:

"What does Madame Duse play to-night?"

"La Locandiera."

"How many acts?"

"Three. And Cavalleria."

"What costumes?"

"Soubrette in the comedy; peasant in the drama."

"And to-morrow?"

"Camille."

"How many acts?"

"Five."

"How many dresses?"

"Five."

"Does she die?"

"All through one act."

"All right. I shall come to-morrow."

Are these amiable fictions the work of the Count, or has the divine Duse been romancing since she left us?

The notorious Chicago Manuscript Company, since the copyright amendment cut off the traffic in stolen plays in this country, is now inundating English managers with circulars giving a list of a large number of successful American plays which it offers for sale for use over there at the uniform price of £1 a piece.

Prospective English customers, who may not be aware of the fact that many of the plays offered have been copyrighted abroad as well as at home, should be careful regarding the wares dealt in by this notorious concern lest they get themselves into serious difficulty.

The appointment of the distinguished journalist, John Russell Young, to be the new librarian of Congress meets with universal satisfaction.

Mr. Spofford, the present librarian, is advanced in years, and for some time past it has been evident that the Congressional Library required a new head and new methods.

Mr. Spofford is to be retained as chief assistant to Mr. Young, who will thus, in addition to his own capacities, have the advantages of the veteran librarian's long experience.

Under the new law governing the Congressional Library there is to be a register of copyrights, with an ample staff of assistants. It is believed that under Mr. Young's administration the unsatisfactory features of the system now in vogue respecting dramatic and other copyright entries will be remedied.

It has taken Congress a long time to realize the importance of properly equipping this official literary branch of the Government, but the awakening seems to have come at last, and Mr. Young's appointment augurs well for the future.

SINGING, FOR THE EARS OF THE FUTURE.

Russell Hunting is managing a phonographic song-record factory down in Twentieth Street, contriving to do a day's work in a bicycle costume, vastly different from the attire in which he used to inspire terror as Zamiel, the archfiend, in The Black Crook. Mr. Hunting is a past-master in the mysteries of the phonograph, and was one of the first persons to speak into a talking-machine. A MIRROR man called at his laboratory the other day and surprised him in the cycling suit aforementioned. The apparatus for bottling voices is unique in its way. Five or six recording phonographs were buzzing away on a shelf, each graced by a long funnel. These funnels converged at a certain point, and into them J. J. Fisher was singing the "latest," "Don't Let Her Lose Her Way," in his strong, clear baritone. Back of him was a piano, elevated on a platform about four feet above the floor level, and at this instrument Max Witt was serving up the accompaniment which he composed.

When the song was sung, Mr. Hunting captured the cylinders, and they were tried on another instrument, the voice of the singer and the tones of the piano ringing out in perfect reproduction. Then, after being marked, each cylinder was wound in cotton and packed in a box ready for shipment. "We fill orders," said Mr. Hunting, "not alone from every part of this country, but from Norway, Holland, India, Spain, New Zealand, Australia, and other remote lands. We can make five hundred records a day, and so, allowing that each is heard five hundred times before wearing out, you will see that no less than 250,000 persons may be regaled by our product of a single day.

"Among the singers who make our records are Lottie Gilson, Annie Hart, Leona Lewis, Emma Carus, Evelyn Britton, Bernard Dyllyn, George Gaskin, Meyer Cohen, Johnnie Carroll, the Gotham Comedy Quartette, the Diamond Comedy Four, besides Mr. Fisher, whom you have heard, and myself. No end of fashionable society people are adding phonographs to the other features of their homes. Madame Max Schiller (Yvette Guilbert) has three of them, and Sarah Bernhardt and Olga Nethersole have each one, in listening to which they find genuine enjoyment."

AMONG THE DRAMATISTS.

Anita Vivanti Chartres has written a new comedy, That Man, which A. M. Palmer may produce next season. The Hunt for Happiness, also by Mrs. Chartres, has been accepted for London by Mrs. Beerbohm Tree.

Frank Smithson, who directed the New York production of The Girl from Paris, has written, in collaboration with Sam H. Speck, a new farcical musical comedy, The Queen of Bohemia, which probably will soon be presented by a prominent manager.

Henry Guy Carleton has contracted to write a new play for James J. Corbett.

B. B. Valentine has dramatized D. Higbie's novel, "In God's Country." The play will be called A Kentucky Romance, or A Love Story of the South, and will be produced in October by Max Bleiman. Miss Higbie, in authorizing the dramatization, stipulated that her story should be followed as closely as possible, and that no deviation would be permitted without her sanction. Mr. Valentine is said to have succeeded in carrying out her wishes to the letter.

J. K. Tillotson, author of Linwood, Queena, The Planter's Wife, and Dens and Palaces, is the moving spirit in a new system of electric transit just put into operation at Oshkosh, Wis.

François Coppée, the author of For the Crown, which was successful in Paris and a failure here, has undergone a second dangerous operation. His recovery seems to be assured.

Henri Meilhac, the genial author of Ma Cousine and the life-long collaborator of Ludovic Halevy, has safely passed through the dangerous phases of a stroke of apoplexy, which a few weeks ago caused his life to be despaired of by his friends.

Theodore Kremer has sold to Charles Dickson the rights to his new musical comedy, The Prince and the Prima Donna.

PROFESSIONAL DOINGS.

This is a picture of Charles S. Abbe, the versatile comedian, who is just as much at home in vaudeville as he is in the legitimate. He has appeared in vaudeville with great success, but has made no noise about it, being content with his success in Roland Reed's company. He has played the vaudeville houses as a sort of diversion during the Summer, and has combined pleasure and profit in pleasing proportions. He has many original ideas on the art of entertaining an audience and carries them out to the smallest detail. It is not likely that he will take up vaudeville for good, but we may expect to see his cheerful face in the continuous houses from time to time.

Wilson S. Ross sailed last week for the Mediterranean resorts. He will return on August 20 to join Shore Acres.

Elsie de Tourney, Claude Ravenscourt, and Edwin Lawrence will star jointly next season under personal direction of E. G. Hinebaugh, director of the American Lyceum Bureau, presenting Camille, Romeo and Juliet, and Richard III. The company will include Victor Lionell, R. J. Masters, Joseph Farrell, Barlow Leonard, Charles Lee, William Jefferson, Harold French, Horace Dudley, Ashton De Vere, Clarence Seymour, Marie Rhea, Maud Talbot, and Grace Manley; Peter Esch, manager; Charles L. Hinebaugh, treasurer. Rehearsals have begun at St. Paul.

The Harkins Company were entertained on the Queen's birthday by George Wright aboard his yacht and at the Princess Lodge, once owned by the Queen's father, the Duke of Kent. In the impromptu picnic party were W. S. Harkins, Thomas A. Wise, George W. Deyo, Mart J. Cody, Bruce McRae, Mr. and Mrs. Charles K. French, Mamie Ryan and Olive White.

James H. Wallick sold on June 28 his valuable stock farm and country seat, "Holleyrood Farm," near Middletown, N. Y., to M. R. Crow, of New York city.

Maurice Freeman closed a season of five weeks in Worcester, Mass., on June 26. He is resting in and about Boston, enjoying the wheel, etc.

Charles Arthur has purchased the scenery, properties, and the car of the production of Hendrick Hudson, Jr., and will play it in the burlesque houses the coming season. Mr. Arthur will also have the Gay Widows Burlesque company on tour.

Joe Cawthorn, who will be in New York next week, writes from Elmwood Place, Ohio, to deny the rumor that he has been married.

Maurice Herrmann, who was called the Worth of America by the New York papers for his elaborate work on costumes for the Bradley Martin ball last Winter, is designing and making all the costumes for Miss Dodd, James O'Neil's leading woman, for Monte Cristo, Hamlet, and The Dead Heart. He also has complete charge of the costuming for Lewis Morrison's production of The Master of Ceremonies, which will be elaborately dressed, and Lewis James' new play, A Cavalier of France. Mr. Herrmann is particularly fitted by his long study of costuming and his ability to originate designs for the work in which he excels.

Kempton's Komedy Kompany, so called, under management of L. A. Kempton, is playing in The Plunger, In Old Kentucky, The Private Secretary, The Black Flag, and Pawn Ticket 210 in Colorado.

Joseph H. Hazleton, of The Heart of Maryland company, has gone to Berkley, Col., to recuperate from an attack of bronchitis. He reports a great improvement since his arrival at that place. Mr. Hazleton will join the company en route to San Francisco early in August.

Stella Thompson has joined Salter and Martin's Uncle Tom's Cabin as Topsy, and Little Zeke as Harry. Lynne Osborne and Alf Larson have joined the orchestra, and Lulu Warren, Glenn Marion, and Georgia Dubbs have been added to Malvina Moreau's Creole Girls' Band.

Lothrop's Opera House, Worcester, Mass., closed on June 19 a very successful season of forty-three weeks. During the Summer the house will be renovated, and many needed improvements will be made. The next season will open August 23. Manager Alf T. Wilton and Mrs. Wilton will summer at Atlantic City.

Frederick Warde's next season will begin at Philadelphia on September 6, with an elaborate production of W. D. Eaton's play, Iskander.

Mrs. Duncan Pell (Anna Ogden Pell), who conducted a fashionable millinery shop in this city last Winter, has announced her intention to appear upon the New York stage next season.

"Ben Ali," a popular camel of the Central Park Zoo, died last Tuesday.

OH POET.

[illegible] day.
[illegible] ay

[illegible] shine.
Oh, happy poet!
He has acquaintances to dine—
They re poor, they show it:
But smoke and song float o'er the street,
The former strong, the latter sweet,
Then happy fate for those who meet
The poet

[illegible]
[illegible]
[illegible]
Yet [illegible] will,
Perchance [illegible] athrill
Mid asphodel and daffodil,
Dear poet!

EDWARD E. KIDDER.

EDWIN AND ANGELINA.

The late Edward Hale Bierstadt, who possessed a copy of Thomas Godfrey's Prince of Parthia, the first drama written in this country, had also in his library another early American play—Eliha Hubbard Smith's Edwin and Angelina; or, The Banditti: New York, 1797. (Printed by T. and J. Swords, No. 99 Pearl Street.) Godfrey's tragedy, which does not seem to have been acted, was published in Philadelphia in 1765 in a volume entitled, "Juvenile Poems on Various Subjects." The second American play, The Patriots Roused, in a Cure for the Spleen, is supposed to have been printed in Boston in 1775. This anonymous play was never acted, and a similar fate was that of the third play written by an American author, The Patriot Chief, a tragedy of Peter Macroe, Philadelphia, 1784. It was a Philadelphia publisher, too, who, in 1790, printed Royal Tyler's Contrast, which had been played four years before in New York, having had the honor of being the first American comedy and the first play produced in a regular manner in America.

Godfrey, the unknown author of The Patriots Roused, Macroe, and Tyler were followed by a number of American dramatists, the most distinguished of whom was William Dunlap, who, before Edwin and Angelina was published, had written The Modest Soldier, The Father of Our Only Child, The Miser's Wedding, Darby's Return, Lord Leicester, The Archers, Fontainville Abbey, Ribbemont, and Andre. The Modest Soldier was never acted or printed, but the remainder of Dunlap's plays were produced, for the most part successfully, at the theatre in John Street. The Father of Our Only Child, which was called originally The Father, was published in 1789 (a year before the publication of The Contrast), and was produced on September 7 of that year. It was the first of Dunlap's many plays to be given to the public, and the first drama issued from the press after the American Revolution; and, as its author said in his "History of the American Theatre," it was "studied carefully, played correctly, and received with great applause by the citizens."

It was in June, 1794, that Dunlap's Fontainville Abbey was approved of by the managers of the John Street Theatre, and accepted for production. At this time the managers also accepted Smith's Edwin and Angelina, a drama in three acts—though the author referred to it as both a drama and an opera. Smith was then in his twenty-third year. His profession was that of a doctor, and he had written little except on subjects connected with medicine. Born at Litchfield, Conn., in 1771, he entered Yale at an early age, and was still so young when graduated that his father, Dr. Reuben Smith, placed him for further tuition under the care of Dr. Dwight, at Greenfield. Later he studied medicine in Philadelphia, where he became intimate with our earliest novelist, Charles Brockden Brown. A few years after this Smith and Brown came to New York, and in this city continued, as they had been in Philadelphia, close friends. Here the two young men became acquainted with Dunlap, and the ambitious doctor, the future novelist, and the dramatist soon became inseparables.

In New York Smith was also associated with William Johnson, a young lawyer, and with him he lodged in the house of Alderman Waddell, in Pine Street, near Nassau. To their apartments resorted the members of The Friendly Club, to which Johnson and Smith belonged. Other members were Samuel Latham Mitchell, James Kent, Richard Alsop, Edward Miller, Mason Cogswell, William Coleman, Samuel Miller, Theodore Dwight, John Wells, and, of course, Brown and Dunlap. At this time Smith knew and was intimate with Noah Webster, with whom several of the members of The Friendly Club had been connected previously under the name of the Philological Society. He was now a physician in good standing, and practiced his profession with fair success. A portion of his time was devoted to literature, and with two of his friends, Dr. Edward Miller and Dr. S. L. Mitchell, he established *The Medical Repository*.

Smith's love of the stage was always great. He was, as we know, an intimate of Dunlap, who had already done so much for the New York theatre. So it was not surprising that he attempted dramatic writing. Goldsmith's ballad of Edwin and Angelina seemed to him to be suitable for the purposes of the stage, and, accordingly, in March, 1791, he wrote the principal scenes of a drama based on the ballad. This, he wrote afterward, was done "as an exercise, to beguile the weariness of a short period of involuntary leisure, and without any view to theatrical representation." He then put the manuscript aside, and, until October, 1793, it was neglected and almost forgotten. Being brought to his recollection by an accident, several short scenes were added and the whole adapted to the stage. A month later it was offered to the managers of the John Street Theatre; but, as the company was in an unsettled state, nothing was done in the matter.

A change in the management was made in the Spring of 1794, and the drama was accepted by the new managers and announced for production in the Fall. During the Summer months Smith altered the play considerably, new scenes being added, additional songs composed, and a comic character cut out. These changes having improved the piece, as it was thought, it was acted for the first time on December 19, 1796, at the theatre in John Street, then under the management of Hodgkinson, Hallam, and Dunlap, with these "persons of the drama:"

Sifrid	Mr. Hodgkinson
Edwin	Mr. Tyler
Ethelbert	Mr. Martin
Walter	Mr. Crosby
Edred	Mr. Munto
Hugo	Mr. Miller
Angelina	Mrs. Hodgkinson

The programme said that the "time was that of the representation," and that the "scene lay in a forest, on the northern extremity of England; and in a cavern, and the entrance of a hermitage, in the forest." Though "pure and energetic," the drama "was not sufficiently dramatic," as, indeed, Dunlap wrote of it, and the characters of Edwin and Angelina too familiar to the public of that period. Its hour upon the New York stage was but brief, therefore, though when Smith printed it, in February, 1797, he referred in the preface to "the generous indulgence with which it had been received in public." Still, he was under no illusion as to its real value, for he characterized it as "this feeble attempt to contribute to the rational amusement of my fellow-citizens."

Despite the faults of Edwin and Angelina, the spirited acting of Hodgkinson and his wife should have obtained for it a degree of success not altogether warranted by the play itself. With the exception of Martin, the rest of the little company that interpreted it were English actors of ordinary standing. John Martin is worthy of especial notice because he was the earliest American actor known. Aside from this fact, he does not appear to have been possessed of more than fair ability; and though his part—that of the wicked Ethelbert—was a prominent one, his talent was surely not great enough to save Edwin and Angelina. However, the play is neither better nor worse than the hundred and more blank verse tragedies that are as ill remembered. In the matter of literary excellence, at least, it is equal to many of Dunlap's plays, and in this respect surpasses the majority of the early American dramas. It contains some tolerable lines, and a good deal of sorry fustian such as this:

Sifrid: Once I was happy—competence and ease,
And glorious freedom blest me; and, supreme,
Extent, and height, and crown, of every joy,
Love, ardent and sincere, I felt, I knew,
And saw returned, successful. No remorse
Steept its foul bitter in my cup of bliss.
Remorse!—stern God of vengeance! why remorse?
Was it not man, proud man, insulting man,
Tyrannous, and boastful of his noble blood,
That tore, with ruffian hand, my joys away?
Do I not right to make him smart for this?
To spoil him of his wealth, strip him of power,
And o'er his rich domains spread wasting war?

Dr. Smith died in September, 1798, a victim of the yellow fever that was at that time making desolate this city. For weeks he had treated many serious cases, and without fear had exposed himself to infection. His last case was that of a young Italian, who had come to New York from Philadelphia, which was also suffering from the plague. On his journey to New York he had been seized with the disease, and on his arrival was in a critical state. Dr. Smith removed him to his own rooms, and treated him carefully and skillfully, but in vain. Shortly after the Italian's death, the incautious physician grew ill and recognized in himself the symptoms that had proved so fatal in the case of his patient. In a few hours he died.

ROBERT F. RODEN.

MIRROR CALLERS.

Among those who visited THE MIRROR office during the week were:

Paul Gilmore, W. E. Flack, M. Onyne, Oscar Eagle, Augustus Wolford, E. J. Hasson, Walter Chester, Oscar Stormfield, Herbert Prior, Ward and Vokes, F. S. Cunningham, Dan McCarthy, Frank Doane, W. J. Deming, Herbert Greinert, Charles E. White, E. R. Mason, Robert Lowe, Mike Coyne, Lyster Sandford, E. S. Brigham, Bertrand Shaw, E. S. Lawrence, James Bankson, C. H. Montgomery, June Stone, Arthur Sprague, Harry Hynes, Sedley Brown, Sam Fisher, Joseph Totten, Sam Theil, Stuart Robertson, A. M. Griswold, Wilson Deal, Bury Dasent, J. W. Cope, Charles Parr, Fred Harris, J. K. Adams, Jay L. Packard, J. B. Curran, Alexander C. Butler, Arthur Clark, Thomas Mc Larney, Duncan Preston, J. L. Woodman, Charles Sinclair, Joseph Dailey, Richard Carroll, A. M. Frankle, A. E. Moore, W. H. Greer, Julian Greer, Leonard Walker, Joseph F. Vion, Rufus Lore, Thomas Watson, Macey Harlan, Wallace Henderson, Charles P. Gilmore, Edward Schilling, George Mandevilt, Harold Tomkins, Joseph Ringland, Frank Holmes Loomis, John McCarthy, John Willis Downey, Edwin Elroy, Barney McDonough, L. Maurice, C. R. Smith, C. F. Newson, James Delvin, Charles Batty, Thomas Murray, James O'Neil, W. F. Connor, Roland Reed, John Cannon, Vivian Patee, Mabel Wright, Bessie Sears, Iza Breyer, Mary Breyer, Agnes Herdon, Lucy Taylor, Ruth Richards, Maud Reanor Storer, Frankie Howard, Carina Jordon, Adele Le Claire, Beatrice Goldie, Phylis Rankin, Josie Harvey, Rita Bronson, Bessie Varse, Marion Barnwell, Merrell France, Louise P. Warner, Marie Mather, Ethelynn Palmer, Mayme Kealty, Helen Jewell, Lulu France, Miss Marte, Dorothy Neville, Charlotte Deane, Mamie Ellis, Lucia Hartford, Sara Schenck, Jane Schenck, Aileen Bertelle, Marie Parks, Ella Clayton, Hope Leonard, Henrietta Lee, Winnifred, Frances Dennison, Lillian Lees.

FOR MRS. FISKE'S COMPANY.

As has already been announced, Frederic de Belleville and Mary Shaw will play leading parts in Mrs. Fiske's Tess of the D'Urbervilles company. Others who have been engaged for the organization are: John Jack, Wilfrid North, George Trader, Mary E. Barker, Sydney Cowell, and Edith Wright. Negotiations are pending with several others, and when the company is completed it will be recognized as the strongest that will support any star next season.

AT THE THEATRES.

THE MIRROR has been sent to press this week earlier than is customary by reason of the fact that Monday, July 5, was set apart for the celebration of Independence Day. The attractions announced for the week at the theatres still open are as follows:

CASINO.—The Whirl of the Town has found much favor and is drawing large audiences.

HERALD SQUARE.—The Girl from Paris continues in unwavering popularity despite the warm weather. The players will be given a brief vacation, beginning next Monday, resuming their work in a few weeks.

MANHATTAN BEACH.—De Wolf Hopper in El Capitan attracts crowds at the pretty seaside playhouse where Mr. Hopper and John Philip Sousa hold full sway in the cool ocean breezes.

GOSSIP OF THE TOWN.

The Knickerbocker Theatre will reopen on August 23.

Lillian Lewis has returned to the city, much benefited in health by her Southern trip.

Local musicians have filed a complaint with Government authorities because the Governor's Island band is permitted to compete with them by playing at Glen Island.

Captain Cook will be presented at Madison Square Garden next Saturday.

The case of Ilino Moretta against Rich and Maeder, and those of John C. Leach and Louis Foy against Thomas W. Ryley, for alleged unpaid salaries, came up last week in the Eighth District Court. The first went over, and decision was reserved on the others.

A son was born last Tuesday, at Pearsalls, N. Y., to Stage-Manager Edward Smith, of the Olympia.

Gertie Palmer, who will star jointly with George W. Larsen next season, supported by Owen Ferree's Stock company, is having three new songs written for her to sing in Charles Callahan's Sea Sands.

Ferris' Comedians jumped from Elyria, Ohio, to Alpena, Mich., where for five nights they played to very large business.

Brady, Stair, and Whitney have closed a lease of the Powers Opera House, Grand Rapids, Mich., for five years.

The Columbia Stock company opened a second Summer season at Provincetown, Mass., on June 10, to a large audience. The roster includes Joseph De Grasse, Joseph Harris, Edwin O. Brown, John Rose, Ferd Hight, Fred A. Hayward, William De Grasse, Charles H. Daly, Olive Tremaine, Rose Bernard, Mrs. Ferd Hight, Bessie Hunter, and Florence L. Wells; Joseph De Grasse, manager; Fred A. Hayward, business-manager; William De Grasse, stage-manager; Charles H. Daly, musical director.

Warde and Beede have received offers for leases of territory for Tannehill's The Nancy Hanks, and will probably put out more than one company. They are arranging to take the play to the Pacific Coast in the Spring.

James D. Finch will begin a tour of the South and West, opening at Smithville, Texas, on July 12, supported by Jennie Elmer, Madelon Caufman, Lida Hall, Ollie Minell, Whit Brandon, R. Guy Caufman, Harry Elmer, George Moore, Walfred Wilson, Charles H. Francis, Malcom Lewis, Prof. Fennell, and Thomas Lewis. The business staff is as follows: Francis, Lewis and Co., sole proprietors; manager, Charles H. Francis; treasurer and business-manager, Malcom Lewis; press agent and assistant manager, Walfred Wilson; stage-manager, Harry Elmer; musical director, Prof. Fennell.

W. F. Crossley and E. A. McArdle will take out The Strange Adventures of Miss Brown next season, under the firm name of Crossley and McArdle. A first-class company of specialty people will turn the play into a musical comedy.

Everett King is enjoying a successful season in Canada, presenting a legitimate repertoire.

Elmer Grandin was chairman of the Reception Committee for the Independence Day celebration at Patchogue, N. Y.

Jeanette Bageard sprained an ankle while dancing last Wednesday evening at the Knickerbocker Theatre, and was compelled to retire from the play.

Phil Shea has secured the right to produce Atlantis, a comic opera, with music by W. W. Furst.

Kirke la Shelle has obtained from Arthur F. Clark the latter's interest in the Frank Daniels Comic Opera company.

Madame Selma Kronold Koert arrived last Wednesday from Europe to join the Hinrichs Opera company.

Henry Wolfsohn returned from Europe last week with many contracts for musical celebrities. Among those he will import next season are Moritz Rosenthal, Georg Henschel, Julius Klengel, Henri Marteau, Ffrangcon Davies, Madame Barna, Madame Brema, and Madame Sedlmar.

The long run of Under the Red Robe at the Empire Theatre came to an end last Saturday evening.

Theodore Metz, composer of the music of "Hot Time in Old Town To-night," is writing the music for two new songs to be sung by Marie Jansen in The Nancy Hanks next season.

The good news reaches THE MIRROR from Chicago that Judge "Biff" Hall will reach Broadway on August 8.

L. N. Scott writes that the companies now playing his theatres in St. Paul and Minneapolis are doing a good business. "Things are improving in the Northwest," he adds.

Harry Corson Clarke has followed the example of many prominent professionals who are wheeling enthusiasts by joining the League of American Wheelmen.

Thomas W. Ryley has returned to the city. His plans are unsettled as yet.

R. L. Giffen, of the Giffen-Neil Stock company, will visit New York in July.

J. H. Stoddart has been upholding the law by reproving certain fishing craft which defied the marine regulations near his Sewaren, N. J., cottage.

Bertha Creighton will star next season in Romeo and Juliet, The Lady of Lyons, and The Country Girl.

De Wolf Hopper and Sousa's Band may combine late next season for special performances of El Capitan at advanced prices.

Kate Davis' suit against Charles Graham and David Belasco for alleged breach of contract was dismissed last week by a referee.

Mrs. John B. Doris was taken ill with peritonitis last Thursday at her home in this city.

Two thieves who stole from the Hotel San Remo jewelry belonging to Lillian Smith were captured last Thursday at Newark, N. J.

Marie Tempest's recent concert at St. James' Hall attracted, it is said, a larger number of clergymen than London ever had seen at a like entertainment.

William Gillette was out of the cast of Secret Service at London last Thursday and Friday, being indisposed. He gave a supper to Mark Twain last Friday evening, at which were present Sir Henry Irving, Chauncey M. Depew, John Hare, H. Beerbohm Tree, George Alexander, Charles Frohman, Richard Harding Davis, Clement Scott, and Charles B. Dillingham.

Maude Odell has joined the Lyceum Theatre Stock company, at San Francisco, alternating with Mary Mannering in leading roles.

Auguste Van Biene has decided definitely to return to America in the Autumn, to play Clay M. Greene's new comedy, written for him.

Sir Henry Irving has announced that he will not undertake, this year, his customary provincial tour, remaining in London to present Madame Sans-Gêne with only a few weeks' vacation.

Mr. and Mrs. Herbert Beerbohm Tree entertained the Colonial Premiers at Her Majesty's Theatre, London, last Saturday evening.

A requisition was made by Governor Black last Thursday for the return of E. J. Ratcliffe from Chicago to this State, where he is wanted on a charge of wife beating.

A rumor went about last Thursday that the choristers of A Round of Pleasure threatened a strike because of the closing of that play at the Knickerbocker, but investigation failed to reveal a foundation for the story.

An incipient fire last Thursday evening did trifling damage to the eighth-story balcony on the front of the Manhattan Theatre building.

Franklin Fyles' play, Cumberland '61, will be produced by Augustus Pitou at the Fourteenth Street Theatre on October 18. The scenery of the play is being built by P. J. McDonald, the first and last acts painted by L. C. Young, the second by John Young, and the two scenes of the third by Homer Emens.

W. B. Patton has completed a new comedy, Ball 87, for the repertoire of the Macauley-Patton company.

During a performance of The Streets of New York, by William De Shetley and amateurs, at the Broadway Theatre, Long Branch, on June 28, a runaway outside the house caused a panic within, and order was restored only after several women had fainted. Della Fox, Oliver Byron, and George C. Boniface, Jr., were in the audience.

Effie Adele Richards, the popular young elocutionist, of Columbus, O., gave a very successful recital at the Chestnut Street Theatre, Lancaster, O., on June 29. She was assisted by Lee Daniels.

Thomas Armat, inventor of the vitascope, has begun proceedings to restrain Dan A. Stuart from exhibiting the veriscope.

"Dick," an elephant belonging to the Forepaugh-Sells shows, became unmanageable at Providence, R. I., last week, and made trouble in the tents for two hours.

Gus Bothner's Bunch of Keys company will open the season at Detroit on August 22. This company will produce a new farce-comedy, entitled A Run for Your Money, about October 1.

Isidore Fuchs and M. B. Goldstein have assumed the management of the Grand Opera House, Cripple Creek, Col.

Frank Tannehill, Jr., is at work upon a new play for Warde and Beede, to be produced next Spring, to be presented in conjunction with his success, The Nancy Hanks.

A new theatre is being built at Columbus, Miss., a booming Southern town, and P. W. Maer has secured control for a term of years.

George Lowell Tracy has completed the score for The Royal Twins, a new comic opera by George T. Richardson and Paul West.

Frederick Perry has joined the Frawley company.

It is rumored at San Francisco that Hubert Vos, the artist of this city who painted the Lambs' Club's portrait of Augustus Thomas, is betrothed to Mrs. Graham, a prominent society woman, of Honolulu.

William Courtleigh, John Findlay, and Vaughan Glaser are announced to appear with the Lyceum Theatre Stock company in California.

James Young was received with enthusiasm at the elocutionists' convention last Tuesday evening. Assisted by Mrs. W. H. Jones, of Daly's company, as the Queen, and Livingston Barbour, professor of oratory at Rutger's College, as the Ghost, he gave the closet scene from Hamlet, and won great applause from his critical and discriminating audience.

THE KING OF PORTERS.

"ALEX" TURNER.

Alexander Turner, or "Alex," as he is better known to almost every traveling member of the dramatic profession whose journeyings have included Wheeling, W. Va., is a unique character. He is a prime favorite and friend of the playerfolk, who have pronounced him the most obliging and accommodating porter in this wide land. "Alex" is sixty-six years of age, and was a faithful slave for thirty years, having been sold in slavery three times, once when a little child.

For fifteen years "Alex" has been porter at the Howell House, Wheeling. He is accorded the championship of the country as a "train caller," the musical tones in which he announces the arrival and departure of the cars being unrivaled and altogether original. A prominent New York actor and mimic spent a fortnight at Wheeling, studying the pose, "make-up," and call of this remarkable character. He succeeded fairly well in the first two items, but no one has been able as yet to reproduce "Alex's" famous musical call.

"Alex" is intensely religious, very intelligent, temperate, and ever industrious. He will not consent to wear a uniform, preferring whatever ordinary raiment may seem to him best. Through the courtesy of P. F. Haberstick, of Wheeling, THE MIRROR publishes a faithful, unexaggerated sketch from life by Mr. Haberstick, showing "Alex" in his Summer outfit, about to call a train. The excellent likeness will be recognized at once by professionals from Atlantic to Pacific.

A GREAT PRODUCTION.

John Ernest McCann has been engaged by William E. De Verna and Benjamin Cohen, the owners and managers of Nature, which will open the Academy of Music on August 30, to do the press work for that tremendous production. "Work has been going on for this event for the past five years," says Mr. McCann, "and when the curtain rises on the first-night, $125,000 will have been expended; that is, $25,000 a year for five years. Nature will be the first metropolitan production in nineteen years. It cost $65,000 to produce The Black Crook; Babba, $39,000; and The Twelve Temptations, $43,000. Mr. De Verna was one of the partners in those three productions, so I'll swear to the above figures on any stack of Bibles that can be begged, borrowed, or cribbed. Edwin Hoff, Amelia Bingham, and Elaine Gryce have been engaged for Sir John, Nature, and Psyche, respectively, and Lawrence McCarthy is to direct. Three hundred persons will be on the stage. There are four acts and ten scenes. Nature will be a jeweled maelstrom."

ROBERT CONE'S VALUABLE AUTOGRAPHS.

Robert Cone, a Boston clubman, possesses a unique collection of autographs of prominent players, in which Bertha Creighton has found inspiration for a new novel. Mr. Cone's autographs are nearly all accompanied by portraits and appropriate quotations from plays, poems, or music. Among the favorites are Edwin Booth, Mary Anderson de Navarro, Ellen Terry, Sir Henry Irving, Réjane, Salvini, William Warren, Joseph Jefferson, W. J. Florence, Sarah Bernhardt, E. S. Willard, Julia Marlowe, Madeleine Lucette Ryley, Ignace Paderewski, Pol Plançon, Nellie Melba, Jean and Edouard De Reszke, Emma Eames, Adelina Patti, Lillian Nordica, Sibyl Sanderson, Anton Seidl, John Philip Sousa, Fanny Davenport, May Irwin, Viola Allen, Maurice Barrymore, and Amy Busby.

THE BANDA ROSSA.

The American debut of the Banda Rossa, Europe's leading concert band, will occur at the Metropolitan Opera House, New York city, on Friday evening, October 15, under the personal direction of Carl and Theodor Rosenfeld. Ten concerts will be given at the Metropolitan Opera House, conducted by the celebrated Maestro Eugenio Sorrentino. Among the soloists at these concerts will be Miss Clara Stubenrauch, the thirteen-year-old violin prodigy, who also makes her American debut. This talented girl has created a tremendous furore in all the leading cities of Europe by her wonderful skill on the violin, and her appearance here is keenly anticipated by all music-lovers. Following the New York concerts the Banda Rossa will appear in Philadelphia, Washington, and Boston, prior to the extensive tour which Henry Rosenberg is now arranging.

THE FIRST ACT.

Characters—He, She, Him, Her, It, Stage People, and Several Other Things.
Place—Any Theatre.
Time—8.10 o'clock.

(Theatre discovered, almost empty, but slowly filling up. Enter He and She, and after a minute's wait they are shown into their seats in G.)

He—I am quite sure we shall both enjoy this play. I have heard the very best accounts of it, and —— —— is one of my favorite actors.

She—Yes, I have prepared for a pleasant evening. I am afraid we have missed half that first overture.

He—We are just a little late. I should like to have heard that march myself, however, and now it is nearly finished. (Pause.)

The Bell—Jingle—jingle!

The Curtain—Swish—jink—swish!

(He and She lean forward in their seats and the play begins.)

Light Comedian—I was quite thirsty when I came, but this water is not what I am used to in my State, etc., etc., etc.

(Time passes, and the story of the play is being told in the usual way.)

Leading Heavy—It's a long story, etc., etc., etc.

A Seat—Bang!

Other Seats—Bang! Bang! BANG!!!!!!

He—What did he say?

She—I didn't hear.

Usher—Right this way, please. The two vacant seats next to the——

Two Seats Together—BANG!!!!!!

He—I missed that line.

She—So did I.

He—Dash those people! Why can't they come in time!

(Through some accident on the part of a careless coachman there is a minute's lull in the storm, and He and She feel relieved.)

Leading Heavy—Your lips are bound together by every——

(The remainder is drowned by the rush of feet and voices of the late comers. He and She groan, and several other people, foolish enough to prefer seeing to being seen, make remarks under their separate and individual breaths.)

Late Comer—I beg your pardon.

Voice—No trouble at all.

Usher—Right in there.

Footboard—Crash! Rub—dub—knock—bang—crash!!!

He (aside)—— — — (Remarks unfit for publication.)

She (to Him)—Oh, Charles!

Seats Upstairs—Bang! Bang! BANG!!!

Gallery Boy—Sch!

(Him and Her come in and are shown to seats just past He and She.)

Him—I beg your pardon.

He—That's all right.

Usher—Right there.

Seats—Bang! Bang!!

Her—I hope I haven't crushed your dress.

She—No, indeed.

Him—You had better go in first, dear.

Her—No, I prepared to sit near the aisle.

He (still standing)—xxxx!!!!!....---!!!!!

She—Charles!

Him—All right. Just as you please.

Her—Thank you. (They sit, to the infinite relief of every one behind them and within ear shot. A brief lull.)

Seats—Bang! BANG!!!

He (after dodging for ten minutes, to lady ahead, with a hat that seemingly reaches from the well at one end of the stage to the house on the other, and has tips that brush the flies)—If it is no trouble to you will you kindly remove your hat, as my wife——

Lady with the Hat—Certainly.

He—Thank you.

L. W. T. H. (aside)—(Cut by the editor.)

He—x—x—x—!!!!!!

The Curtain—Jingle—swish—jingle.

Several Hes—Will you let me pass, please? (More oaths.)

He (nearly aloud)—xxx!!! (The gentleman should really have been ashamed of himself; but then some people have no sense of the comfort of others at all.)

Her—I don't like the first act, somehow.

THE END.

N. B.—This scene is repeated nightly in every theatre in town, and promises to have even a more extended run next season unless it is withdrawn by order of the managers.

—*Washington Post.*

THE PLAYERS' HOLIDAY.

W. E. Horton writes from Mount Clemens: "The arrivals during the week were John C. Rice, Sally Cohen, Harry Teller, McAvoy and May, Mr. and Mrs. Charles Sweet, Aimée Angeles, Dick Lynch, and Frank Witmark. Archie Ellis has been engaged to manage Ward and Vokes next season. The company will rehearse in Detroit, and open at Toronto on September 5. 'Hap' Ward left here for New York, June 28, in company with E. D. Stair. De Witt Cooke, club swinger, has signed with Gorton's Minstrels for the coming season, making his seventh season with that company. A great deal of sorrow was felt by the members of the colony on the notice of the death of 'Old Hoss' Hoey, who was one of its oldest and most popular members. Mr. Hoey had been here a few weeks taking the baths, and while he suffered terribly no one suspected any mental ailment until the last few days of his stay, when his relatives were notified. The stories of his ravings are, for the most part, exaggerated, as during his stay here he was as docile as a child, no one having the least trouble with him."

Eva Selbie will summer at Bath Beach.

H. M. Morse, the giant in Jack and the Beanstalk, and Mrs. Morse are at Lake George, Maine. Mr. Morse is expert with rod and reel, and has been successful in landing several salmon, one weighing over six and a half pounds.

MR. GREENWALL'S ILLNESS.

Henry Greenwall is still quite ill at the Baldwin Hotel, in San Francisco. Mr. Greenwall writes to THE MIRROR that he recently submitted to a serious surgical operation at the hands of Dr. Rosenstein, whose skill, coupled with the patient's strong constitution, pulled him through. Mr. Greenwall is recovering slowly, although he is still confined to his bed. He expects to be able to leave San Francisco early next month, when he will pay a short visit to New York.

ENGAGEMENTS.

Dot Rosher, to introduce her ball of fire dance, with the MacAuley-Patton company, supporting Ida Florence Campbell.

E. S. Lawrence, with Agnes Carlton Phillips' Stock company, Paducah, Ky.

Harry Rogers, with Joel Marks, for the leading comedy-role in The Widow Goldstein.

Lionel Barrymore, Richard Malchien, Alvin Drehle, Richard Webster, Florence Rockwell, Violet Black, and Millie Sackett, for Cumberland '61.

Sam Morris, who will star in Old Money Bags, under management of Robert Fulgora, is regarded upon the Pacific Coast as the equal of M. B. Curtis in Hebrew delineation. He has supported many prominent artists, among them Dion Boucicault, M. B. Curtis, George S. Knight, Lewis Morrison, Edwin Thorne, and Jeffreys Lewis.

Frances Stevens, for William H. Crane's company, to play ingenue roles.

Fannie McIntyre will be in the support of Wilton Lackaye.

Charlotte Deane is to play the leads in Sidney R. Ellis' Darkest Russia and Bonnie Scotland company.

Albert Hart, as leading comedian with The Isle of Champagne.

Amelia Bingham and Elaine Gryce, in Nature.

Gus Hill has signed Frank Barry, Coakley and Huested, Annie Hart, La Moyne Brothers, Curtis and Gordon, Mark Bennett, John Cullen, Hanley and Jarvis, Weston Sisters, J. J. Shaw, Fred J. Huber, Herbert and Condon, Carmen Sisters, Adolph Knoll, Bessie Stanton, Lorenze and Allen, Marguerite Tebeau, Edith Kennedy, Addie Gray, I. S. Rose, Sisters Bernard, Violet Huested, Walter F. Webb, H. C. Egerton, Mitchell and Jess, Sadie Raymond, Lena La Couvier, the Murphys, Robert Manchester, Nellie Barton, Vera Olcott, Rita Durand, Larry Gero, Lillian Manchester, Hilda Hawthorne, Nellie Berwick, La Belle Parson, Bessie Burns, and Laura Wyble.

Nat C. Goodwin's company will again be managed by George J. Appleton, and will include Maxine Elliott, Hattie Russell, Gertrude Elliott, Estelle Mortimer, William Ingersoll, Clarence Handyside, Louis Payne, Neil O'Brien, Clarence Montaine, L. E. Woodthorpe, Richard Sterling, and Daniel Cronin.

Kate C. Medinger, for The Land of the Living.

H. W. Fenwick, Martin Haden, Freddie Hucke, and Gertrude Dion Magill, leads, for Kennedy's Players.

Virginia Russell, for the Sawtell Dramatic company.

MANAGERS IN TOWN.

Charles Elliot, general manager of Hopkins Opera House.

Robert Cummings, brother and associate manager of Ralph Cummings, of Louisville and Rochester.

MATTERS OF FACT.

The twelfth annual tour of the Wilbur company commences at Chicago, August 30. Pete Baker, the popular German comedian, will be a feature, while Alice Roseland, a clever leading woman, and La Petite Lillie, a bright child actress, who played Editha in The Burglar last season, have also been engaged. The company will number eighteen people, and will be well equipped with successful plays.

Charles Arthur will take out next season Corinne's well-known success Hendrick Hudson, Jr. He also has a play by Levin C. Tees, the author of Gay Coney Island, entitled The Gay Widows.

Competent variety people are wanted by William McGlory, Elmwood Park, N. J., for concert hall work.

Mrs. Georgie Dickson not having signed for next season is open to offers.

The Castle Square Stock company, at Boston, Mass., recently presented Caste, in which Horace Lewis played Eccles. The press were unanimous in praising his studied impersonation, comparing it most favorably with the Eccles of William Warren.

A good class of attractions are being booked for the Parks Opera House, at Louisiana, Mo., by Managers E. A. Parks, Sr. and Jr.

Willis Granger, who has been seen in a long list of responsible roles, in each of which he has scored hits by his close adherence to study and his keen perception of the requirements of the parts with which he had to deal, has been in the support of Booth and Barrett, Modjeska, Marie Wainwright, Robert Mantell, Louis James, etc. His Count De Neippeig in Madame Sans Gene last season was a capital piece of acting.

Arthur C. Pell is disengaged, and wishes engagement as musical director. He has been with Fanny Rice and a number of the best attractions, and his work bears high recommendation from his former managers.

Frank Camp and Stella Blair, who play leading juveniles and heavies and soubrettes and ingenue roles, are open to offers for the coming season. They will accept single or joint engagement.

The author of a new society drama will lease his play on royalty to responsible party. His address is P. O. Box 94, Philadelphia, Pa.

Salter and Martin's Uncle Tom's Cabin company will be augmented by the addition of several novel features the coming season. White musicians and a pickaninny band are wanted to complete the organization, which may be addressed at 127 Stanton Avenue, Detroit, Mich.

Corinne, who has starred for years in the well-known extravaganzas, Monte Cristo, Jr., Arcadia, Hendrick Hudson, and lately in Excelsior, Jr., is open to propositions for next season. Under the late Mrs. Kimball's able and astute management Corinne proved one of the best paying stars on the road, and became a favorite everywhere.

Harold Russ[illegible] at the Empire Theatre [illegible] Me, and was [illegible] Masked Ball, and who also played Mlle. Nat of France in the original Broadway production of Madame Sans Gene, is at liberty for leading business for next season. He received unqualified praise from the New York press for his performance in Sans Gene.

An Irish play with a strong part for a male star is wanted by "J. W. C.," care of this office.

A partner with $1,000 is wanted by Max Muller, 469 Dillwyn Street, Philadelphia, to produce a romantic comic opera.

Frank Murphy having assumed the lease of the Royal Opera House, at Guelph, Ont., requests managers holding time at this house to communicate with him at once. He may be addressed at 21 Durocher Street, Montreal, P. Q., until September 1.

J. Nelson Dickerman, an energetic newspaper man, wishes engagement as advance or press agent. His address is care *Democrat*, Sherman, Texas.

The Opera House at St. John, N. B., is said to be the largest theatre in the maritime provinces of Canada. It has a seating capacity of 1,200, is modern in its appointments, and its dressing rooms have been built with an eye to the comfort of the performers. Repertoire and operatic attractions [illegible] Martin's Opera House, [illegible], a manufacturing town of 7,000 inhabitants. Its numerous mills with their large weekly pay roll make it a good theatrical town. It has a comparatively modern structure in the New Opera House, managed by Ong, Shaver & Kuckuck.

Emma R. Steiner has opened a musical studio for coaching persons in opera, comedy, etc., and for the transaction of musical business, at 225 Columbus Avenue, near Seventieth Street.

Maurice Freeman is at liberty for next season for leading business, and may be addressed in care of THE MIRROR.

William N. Griffith, leading comedian with Augustin Daly's Stock company, proved highly successful in the roles formerly played by the late James Lewis. His conscientious acting and his studied characterizations won for him a warm place in the hearts of the Daly's Theatre clientele.

Business at the American Theatrical Exchange thus far has been ahead of any previous season. More than one hundred theatres have been added to the representation books. The booking department is now filling time for Sinbad, the Francis Wilson Opera company, James Young, Lillian Lewis, My Friend from India, Odell Williams, and fifty others of lesser note. The steady growth of business during the past year at the Exchange is a tribute to its business methods.

LETTER TO THE EDITOR.

MISS EDWARDS ON VAUDEVILLE.

NEW YORK, June 24, 1897.

To the Editor of The Dramatic Mirror:

SIR,—In your last week's issue there is an article concerning the legitimate people who have adopted the vaudeville stage, and after naming several prominent ones and telling of the fiasco made by most of them, it adds: "And a host of lesser lights whose names do not occur to the writer." If that writer had remembered the names of a few of the lesser lights, he would find among them many who have made pronounced and permanent successes. They are readily welcomed back to the same theatres several times a season. I would scarcely expect to be personally mentioned, but I think fifteen years in the profession and an association with such well known stars as Kate Claxton and James O'Neill for several seasons entitles me to consider myself a legitimate actress, and I have employed the same method in the vaudeville theatres and everywhere met with praise and encouragement. I was highly complimented by Mr. Harrigan, with whom I was featured on the same bill at Mr. Proctor's, and I know that there are plenty of workers like myself [illegible] except the approval of the audience, while fiascos, advertised *ad nauseam*, come with nothing to recommend them but a reputation, the only art they ever understood or employed being the printer's. They rail or wonder at the lack of intelligence or appreciation displayed by the vaudeville audiences. The fact of the matter is, the people who visit those houses are not a bit different than any others, and anything well done is pretty sure to be wholly appreciated. They are on to the humbug of reputations and fully recognize the fact that the appearance in vaudeville is the last resort of many of those old "has beens" who can no longer do anything and never could do much, and they treat them with the coldness their lack of ability to entertain deserves. It is indeed but rarely that the stars of the bill win the highest favor with audiences, though they are pushed, praised, and exalted in every possible way, while the numerous conscientious workers are treated indifferently, often ignored, yet they please the people at all times, though often given a bad time to appear, and are the means of leaving the impression on the minds of the people of a pleasant and enjoyable evening.

Respectfully yours,

EMILIE EDWARDS.

OBITUARY.

William C. Dore, one of the well known and popular Dore Brothers, banjoists, died at his home in this city on Sunday, June 27, of pneumonia after an illness of only three days. He had been filling an engagement at an outdoor resort and caught a cold, which developed into the disease from which he died. Dore was twenty-eight years old and unmarried. He began to teach the banjo twelve years ago, and was successful, and he had more pupils than he could attend to, many of them being society people who took up the banjo as a fad. He was a popular man and numbered his friends by the hundred. His loss will be sincerely mourned by them and by the amusement loving public. His funeral took place from his studio on Sixth Avenue on Tuesday last.

John E. Carroll, the comedian and singer, died on July 1, at Cincinnati, of complicated heart and lung disorders.

Born.

SMITH.—A son to Mr. and Mrs. Edward Smith, at Pearsall's, N. Y., on June 29.

Died.

HOEY.—William F. Hoey, at New York city, on June 29, of acute paresis, aged 42 years.

CARROLL.—John E. Carroll, at Cincinnati, O., on July 1, of heart and lung disorders.

DORE.—At his residence in this city, on June 27, William C. Dore, banjoist.

ON THE RIALTO.

Among theatrical sojourners in Europe is Augo Tozen Worm, the tactful advance man for James O'Neill. Mr. Worm is a loyal Dane, and is visiting his former home in Copenhagen, one of whose newspapers, the *Dranebrog*, of June 7, contains an interesting interview with him. The introductory paragraph of the interview is as follows:

Efter 8 Aars Ophold i Amerika, et Ophold, der har varet rigt paa allehaande bevægede Omskiftelser og interessante Begivenheder, er Hr. Augo Tozen Worm, en Søn af Grosserer Tozen Worm, i disse Dage vendt tilbage hertil for igjen en kort Tid at udhvile sig ved den hjemlige Arne og nyde den danske Sommer, der for selv den mest inkarnerede Amerikaner af dansk Byrd dog altid vil blive staaende som det skjønneste Fædrenesminde.

A translation of the foregoing is to this effect:

After an eight years' sojourn in America, which has been rich in all sorts of stirring changes and interesting occurrences, Mr. Augo Tozen Worm, the son of wholesale merchant Mr. Tozen Worm, returned again these days for a short rest at his native hearth and to enjoy the Danish Summer, which will, to the most inarnate American, of Danish origin, always retain its splendor and exercise its attractiveness.

Much of the interview with Mr. Worm is given up to the interviewer's enthusiasm over the fact that the sojourner had lost none of his native love of Denmark and the city of his birth. That part of the article of professional interest may be translated as follows:

Mr. Worm, who for the last couple of years has been manager for James O'Neill's big theatre company, in America, has had a double purpose with his trip to Europe. A cablegram from Wilson Barrett, in London, called him to England to negotiate for the purchase of the big passion drama, The Daughters of Babylon, which last year was produced with big success at the Lyric Theatre, in London; and after the transaction had been brought to a fortunate end, Mr. Worm resolved to spend his vacation in Denmark. Mr. Worm spoke of the conditions of the American theatres as very changeable. What in one season seemed to make a big hit with audiences had the next all possible chances to fall through; and while people the last year have been living on operettas and pieces with big scenical and mechanical effects, it appears now that the historic, romantic, and tragic may come forward. He has accordingly been thinking about transplanting some single Danish plays to American ground, and aiming at this has had his attention drawn to Once Upon a Time (Der var Engang).

* * *

THE Washington *Post* man made some characteristically apt comments upon the recent production by the Columbia Stock company of A Man With a Past, in which there was a scene for Geoffrey Stein and James G. Barrows which appears to have outdone the harrowing episode between Henry Miller and the villain in Heartsease. The *Post* writer said: "Perhaps the best piece of work done in A Man With a Past was the fiery Portuguese of Geoffrey Stein, a young actor of far more than ordinary merit as a character worker. He invested the part of the hot-tempered man, whose wife had been stolen from him, with an excess of rage that fairly made the house stop breathing—not to speak of its effect on James Barrows, who was often choked into semi-breathlessness by the worked-up foreigner. 'Jerome K. Jerome in his stage book ridicules realism and cites an example of a stage manager who would have to delay the performance to have the bodies removed after a battle act,' remarked Barrows one night, 'and I often think of the passage when Stein has his hands around my throat teaching my windpipe to dance the couchee-couchee. I wish Jerome were here to take the part.' But Stein went on choking just the same, and did not seem to mind the gurgles of his victim. Nevertheless Barrows thinks he deserved the applause Stein always got after the scene."

* * *

A RECENT issue of the Kingston, Jamaica, *Gleaner*, credits Edward McLoughlin with being the "most versatile and magnetic comedian who has ever visited this Island," and it is said that if a company arriving at Kingston proves unworthy they are immediately sent whence they came by popular subscription, rather than be suffered to repeat their offenses. Mr. McLoughlin tells an interesting story of how he wrote a new character in Gilbert's play, Sweethearts. It was at a benefit performance for himself and two other members of the company. The old gardener, who is supposed to be about sixty years of age in the first act, was introduced in the second act thirty years older. He spoke no words, but pantomimed his sadness at the withered, forlorn condition of the old garden. The Kingston people are perhaps as emotional as any in the world, and this pleased them immensely. Pantomime of a serious nature was new to them and they took to it.

* * *

CHARLES E. BLANEY is now at his Summer cottage on City Island, where he will remain for the greater part of the hot weather. Mr. Blaney arrived there on June 26 for the first time this season, and was met by Harry James, his general musical director, who is making his headquarters at the cottage writing the music for Mr. Blaney's new musical comedy, A Hired Girl. Mr. Blaney was surprised to see the front yard almost filled with vegetables of all kinds, and was puzzled about the matter, until it was discovered that James had been trying his new music on the hucksters, buying out each one who pronounced favorably upon the melodies. James, however, denies the charge.

* * *

IT seemed like old times to meet, one night last week, Thomas E. Murray and Mark Murphy side by side again in Broadway. It recalled the days when these genuine comedians made the whole land laugh over their rare absurdities in Our Irish Visitors, long before Murray went abroad to conquer England with his quaint humor and before Murphy had recourse to O'Dowd's Neighbors. Said Murphy, the other night: "What do you think? A man offered us to-day twenty-five weeks sure at a salary that startled us, if we'd go together into vaudeville. Said Murray: "I have not as yet made up my mind about returning to England. It is delightful to be in New York again, and there is a chance that I may not go back to the Queen's island for a couple of years."

* * *

OF course nine out of every ten men on the Rialto has a holy horror of a commuter. The very word "commuter" conjures up in the mind's eye a vision of frantic haste and bundles transward bound, of morbid mercantile hustle, of haggard mien and much-needed shave. How joyous are the real New Yorkers in the belief that no one of them is of the baleful genus commuter. But that is where they fool themselves, for, wonderful as it may seem, it is none the less true, that there are many real New Yorkers who daily gallop for the train, and gallop away from it again, just like country commuters, yet never going off Manhattan Island. Nor does this apply to alleged "L" express trains, but to a regular out-and-out railroad. The Harlem road has no less than three stations on the island, and not a few Rialtoites with uptown homes prefer this mode of travel to the lingering torture of the "L," or the almost certain death of the cable cars. Sidney R. Ellis, for instance, is one of these urban commuters. No one to look at Mr. Ellis would suspect him of commuting, but the truth is that he may be seen nearly every morning waiting for the 9.15 train at the One Hundred and Tenth Street station of the Harlem Railroad. And twenty minutes later he may be found at his desk in the American Exchange, appearing no more like a commuter than does the man who steps at a Rialto hotel.

* * *

A QUEER light is thrown upon the Rialto's Summer strollers by observing their appearance of a fine morning at the corner of Broadway and Forty first Street. The stroller lives, ten to one, away up in Harlem, but he would not have that known for worlds—he impresses one as a resident in one of the Forties, or a guest of a big Broadway hostelry. But you will see him coming down town in a Columbus Avenue car every morning, coat buttoned, hat tilted back, looking generally unprofessional. Then, at Forty-first Street he alights, gains the easterly sidewalk, throws back the coat, expands the chest, straightens the hat, and saunters down with the easy grace of one just having left a nearby breakfast. The saddest moment of the stroller's Summer is that in which the man whom he wished most to impress comes down from Harlem by chance on the same cable car.

THE PLAY MARKET.

There has been this season an unusual demand from the managers of repertoire companies for plays. An examination of this lively call for plays shows that in almost every case the manager wants plays that have already been produced. A very large number of these applications for plays include a request for the "paper" used in the original production of such plays. The call is for "successful plays with paper." All the agents and the owners of produced plays and all the members of the American Dramatists' Club have received these requests for plays, and as a result a great number of plays that were apparently "dead" will be revived again next season, and a very considerable sum of money will be divided among the owners of this class of dramatic property.

This revival in the demand for plays is clearly the result of the new amendments to the copyright law. The managers of stock and repertoire companies, and in fact all managers producing plays, are now protected in their property. Safety and security in such property has been as great a benefit to the managers, actors, and to the owners of theatres as to the authors and owners of plays.

The demand for new and untried plays has also this season been more active than for the past few years, but this demand comes almost wholly from producing managers and the managers of "stars." The stock and repertoire companies want only "successful plays." This raises a most interesting question: Why do these companies refuse to produce new plays? The answer is that they can take no risks. They have no scenery, their casts are small, and they play, many of them, to very low prices. The chief argument is that they have no capital to risk on new "paper" and new scenery. They also say that the author of a new play expects to be paid something before he will write the play. This, too, is a risk. The play, when finished, may not be worth the advance payment. Often it is not, or the manager thinks it is not. New plays almost invariably call for special scenery, and this adds to the risk. New plays often call for large and troublesome and often very expensive casts—another risk. A new play has no reputation at all, which is the greatest risk of all. The name and fame of the author, however great, will not guarantee success.

On the other hand, the number of successful plays is extremely limited. If there is any money drawing power in the play the owner prefers to hold it for a manager who will produce it all the time. The successful plays suitable for stock and repertoire companies are few. The casts are usually too large, or they require special scenery or effects. To adapt such plays to these companies means to injure and mutilate the work so seriously that it has no value. Condensation is almost invariably ruinous. The supply of plays with a reputation is very small, and it must grow smaller every year, because those companies far outnumber the companies producing new plays. The competition to get successful plays will and must grow much sharper every year. The commercial value of plays tends to steadily rise, and very soon managers looking for produced and successful plays will find the market is extremely limited.

In view of this condition of the play market, the wonder is that managers of repertoire, and particularly of stock companies, do not produce new plays. They have the theatres and the companies, and, best of all, the audiences. Why not risk a new piece? It may turn out to be a pearl of great price; it may prove to be a money winner that will bring more money than a dozen worn-out "successful" plays. Scenery, costumes, a large cast, and fine acting help a play, but do not make it. The play is the thing, and if it have real vital life and power to move to laughter and to tears, the plainest stock scenery and a very small cast cannot prevent its success.

It is believed that there are in the market good plays with small casts, and that can be produced with such scenery as can be found in almost any theatre. Why not give such plays a trial? The authors may not be known to-day; they may be well known to-morrow. There are men and women who can write plays that, if they saw the chance for a production, would write just such plays—plays with from six to eight characters and simple scenery. Let the manager try such a piece. He has no risk for scenery or expensive people. Let his own regular company produce the piece. If it have merit it will shine right through the most adverse surroundings. Besides, these stock and repertoire companies are, from their very training, fully competent to give a fair hearing of a new piece, and would be glad of the chance to create new characters. If the play fails the risk is comparatively small. If it succeeds the manager holds new and valuable property that may in time bring more money than a dozen of the worn out old pieces he now so eagerly seeks.

The authors, too, would benefit, because if such a piece succeeds the manager can well afford to pay good royalties, and can well afford to give it, ultimately, as fine scenery as any of the new productions. Clearly, theatre, actor, manager, and author have everything to gain and little to lose by such trials of new plays. Authors are more and more coming to recognize that production is the only test of commercial value, and will in the future be more and more ready to write plays with small casts and that can be produced with stock scenery. A play that demands an initial outlay of $5,000 and a play that can be produced and tried for $1,000 or less may be equally good as plays. The cheaper play to produce will be the one that will be sold first.

CHARLES BARNARD.

A PRIVATE VIEW OF A CRITIC.

A man must serve his time to ev'ry trade,
Save censure; critics all are ready made.
—*Byron.*

It was my distinguished privilege to meet, the other evening, a charmed personage—a dramatic critic on one of the great daily newspapers. Several of the inner circle of the most high had traversed my path before, but none quite so much to be revered as this particular specimen. The meeting, happily for poor me, was of an informal nature, and I was enabled to break off long, verdant branches from the tree of knowledge and to secure several luminous snap shots of the arcana of the critical mind. The gentleman dealt in spacious, illimitable generalities; he exploited indefeasible dogmas and incontrovertible propositions; he expressed opinions that must have commanded the abject reverence of any person who had no opinions of his own; and few, indeed, among human kind have real opinions that permit of defense. I, for one, entertain a mild assortment of cherished ideals and equally cherished contempts which serve me as opinions, but these were as feathers before the blast of his supreme experience. Utterly squelched at my first attempted sally, I dried up like a New York "club" without the price of a liquor license.

Plain it was that naught which I could say might avail to stem the current set against all comers. Despairing, I listened in much the same awful respect which inspires to silence the readers of the newspaper for whose columns the gentleman writes. It must be of interest to players to know in what light they, the stage, and dramatic criticism are regarded by a critic. The gentleman began by rehearsing the adventure of a young novelist of some promise who had confided to him an ambition to become a dramatic critic. It appeared that the young writer had contributed to certain lesser publications letters upon current theatrical occurrences. The critic had informed the aspirant that, judging from his letters, he would never do, for the reason that these letters were usually commendatory. "I said to him," announced the great man, "you write nothing but puffs—puffs never will do you any good. Do you suppose the manager or the actor respects the man who speaks well of him? No, indeed! Here's old ——, who writes for the ——, saying good of everything he can, and there's ——, who roasts everybody in the ——. To which one of them do the managers and the actors take off their hats? You know what a slab-sided lot the managers are—they have to be roasted if you want them to respect you. Besides, I don't see why any one should want to be a critic." And he went on to say ill of his own calling—a common thing for men to do, but one which grates ever upon my ears. In my way of thinking the hod-carrier should not despise the hod nor the dog-catcher the dog. The cable-car conductor should regard with tenderness the cable-car, however others may look upon it.

But this was only a starter. The gentleman continued, asserting cheerfully that if nothing appeared upon the stage to roast there was nothing to write about, and, moreover, he added: "The whole business is beneath the contempt of an intelligent man. Can you name one American actor or actress who is worth thinking about?" A young woman in the party timidly suggested the name of a player who has brought to the stage an intellectuality of the highest order and who commands the respect due to a character of which our nation is justly proud. The gentleman admitted this exception; but there, said he, one must stop. The young woman ventured another name, that of a player utterly unlike the one already mentioned; and this, too, was accepted. The last to be named is a popular performer, in no way entitled to call herself an actress, yet whose infectious, effervescent good humor never fails to delight an audience. So it was that the critic's exceptions were one representing the highest form of the dramatic art and another standing for almost the lowest. The thousands between the two were dismissed with the comment: "They never think—they can't think; if they could, they wouldn't be actors."

Further reference to the hard lives of the critics compelled me to observe that one trouble with such persons is the fact that, as a rule, they know nothing whereof they write—but the remark fell as flat as a sacrifice-hit with no one on base. For an instant it seemed that I had been queered beyond redemption, but the young woman dexterously drew the critic's gaze from poor me and turned it back upon himself by calling him "a man of the world." He resumed the broken melody, reiterating an earlier remark to the effect that the whole theatrical business did not deserve a thought, and throwing in a few autobiographical notes which went to show that he certainly had been about long enough to have picked up some knowledge of the matters in hand. Yet he is the man who recently referred in print to the performance of "Maud *Banks* in Rosemary," and who, also recently, avowed in his paper that every actor or actress of prominence supported a "leech," as he called it, in the way of a press agent, which parasite regularly taxed the prominent one from $200 to $1,000 at a throw for imaginary services! It must be that the great public and the newspaper proprietors have no sense of humor.

Several well-meaning friends have been good enough to inquire why I did not write something appropriate to the Fourth of July, and reflections upon my patriotism have been registered. Investigation proved that none of these persons had read the Independence Day story which I sprang a year ago. Further research developed the fearful truth that no others whom I chanced to meet cherished the faintest recollection of that presumably immortal Fourth of July yarn. In sheer desperation, clutching at the last straw of consolation, I have sought out the particular proof-reader who, I knew, had read that story. He swears that he never saw the thing. I think of working off that same effort again next year. THE CALLBOY.

MAX HIRSCHFELD GOES TO THE TIVOLI.

Max Hirschfeld, who is well known as the musical director of the Castle Square Opera company, in Boston, has decided, since the company left Boston, to accept the position of musical director of the Tivoli, in San Francisco, where he will direct all performances and furnish the music for two burlesques each year. Mr. Hirschfeld was with the Boston Castle Square Opera company from its inception, May 1, 1895, until its existence as a Boston organization came to an end, May 1, 1897. During this period the company steadily improved. It began with the lightest operas, but its standard was so far raised that during the last season Lohengrin, Tännhauser, Faust, and other operas of similar grade were in its repertoire, and it won a wide reputation for meritorious performances. It is but fair to give Mr. Hirschfeld credit for this progress. On April 18 of this year the company produced the opera by Mr. Hirschfeld, Au Clair de la Lune, and won in it a great success for themselves and for him. This is not Mr. Hirschfeld's first engagement at the Tivoli. He was the musical director there during the season of 1890. Among music he has composed is that of the musical comedy Miss Hellyet, The Honeymooners, and Dorcas.

ROBERT DOWNING'S NEXT SEASON.

"What have I on hand for next season?" said Robert Downing to a MIRROR correspondent the other day. "In addition to my new play, David, I am planning scenic revivals of Samson and The Gladiator. The scenery, costumes, and armor will be historically correct. If the propositions which I am at present considering are accepted I shall introduce some remarkable realistic effects in The Gladiator. Lions, tigers, and other wild beasts will be introduced in the arena, and the ancient gladiatorial games will be elaborately reproduced with exciting combats by skilled athletes. I am exceedingly gratified by the recent success of my wife, Eugenie Blair, in the emotional drama. She has just closed a six weeks' engagement at Minneapolis, and she will be at the Metropolitan Opera House in St. Paul for some weeks. Her repertoire embraces Camille, The New Magdalen, East Lynne, Frou-Frou, L'Article 47, Jane Eyre, Pygmalion and Galatea, and other well-known plays. I have been directing her company, but now that she is established as a star, and as her route for next season is already booked solid, I shall resume my work next season with my own company."

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THE VAUDEVILLE STAGE

LEONA LEWIS.

Leona Lewis, known as "The Little Gem," whose picture is presented herewith, has had a very rapid rise in the profession. She has won popularity through her remarkable talent for rendering popular songs. During the past season she has filled two successful engagements at Hammerstein's Olympia, besides numerous others at the leading vaudeville houses in other cities. Miss Lewis has signed for next season with Robert Fulgora, manager of Hopkins' Trans-Oceanic Star Specialty company, and will undoubtedly prove herself a valuable member of that excellent organization.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

For Fourth of July week Tony Pastor presents a bill which includes himself with some new parodies; McIntyre and Heath, black-face comedians; Johnson Davenport and Lorella, comedy acrobats: the Beaumont Sisters, duettists and dancers; Frankie Haines, comedienne; Menchen's improved kinoptikon, with large views; Clarice Vance, the "rag-time" singer; John and Emma Patten, Irish musical comedy act; James Richmond Glenroy, comedian; the Emerald Trio (Casey, Le Clair, and Marion), in The Irish Tenants; Mabel Craig, soubrette; Hiatt and Pearl, musical comedians; Byron and Langdon, travesty artists, and George M. Devere, banjo comedian.

Proctor's.

Florence Olp, the child actress, is the star of the bill. She appears in a new one-act piece called Little Miss Jessamine, written for her by Katherine Stagg. She is supported by Edward Maas and William Frederic. A new farce by J. W. Jones, called On An Island, is presented by J. E. Sheehan and Mathilde Wolfring. The rest of the bill is made up of Florence Wolcott, vocalist, late of the Rob Roy company; Welch and Gardner, comedians; Tyrone and Evaline, singers and dancers; Cal Stewart, Yankee dialect comedian; Hillman and Perry, musical comedians; Colonel Schultz's trained dogs; Garcia Valens, lightning change artist; Dryden and Leslie in McFadden's Flat; Mark Fuller, monologist, and Sadie Claflin, soubrette.

Hammerstein's Olympia.

Isham's Octoroons change their programme this week and present The Blackville Derby, which is a melange of songs, dances, and funny business. Kara, the juggler, Josie De Witt, the violinist, and the Romalo Brothers continue from last week. The principal newcomer is James Thornton, comedian and song-writer, who presents an entirely new act, with several new comic songs. The other performers are the Deonzos, barrel jumpers; the Three English Sisters, singers and dancers, and Herr Grais and his baboon and donkey, who (and which) make their farewell appearances in America.

Keith's Union Square.

The Nichols Sisters, "plantation belles," and Leola Mitchell, "the living doll," are the strong cards of a bill which includes the American Biograph, the Pantzer Brothers, head balancers; Smith and Campbell, quick talkers; Harrigan, the tramp juggler; the Quaker City Quartette, musical blacksmiths; the Three Goldins, comedy sketch; Caroline Hall, triple voiced vocalist; Bessie Gilbert, cornetist; Riley and Hughes, plantation artists; Shayne and Worden, sketch team; the Lorettos, shadowgraphists and jugglers; Eddie Moore, comedian; C. W. Williams, mimic; F. W. Fenton, vocalist, and others.

Koster and Bial's.

The hot weather has forced the management to move the performance up to the roof, where it will be given for the rest of the Summer. This week's bill is headed by the Rogers Brothers, German comedians; Sparrow, clown juggler; Max Unger, strong man; Curtis and Gordon, boxers and bag punchers; Gertie Reynolds, dancer; Margaret Zeimer, singer; the Clairvilles, French duettists; Phyllis Rankin, imitator of Anna Held; and Marguerite Webb, singer. The Hungarian orchestra is also a feature.

Pleasure Palace.

The holiday bill includes John C. Fox and Katie Allen, in The Flat Next Door; Jennie Yeamans, comedienne; Kronemann Brothers, acrobatic comedians; the De Fillippis, transformation dancers; Alma Earle, soubrette, the Sisters Gebrue, expert dancers; Madden and Curran, Irish drolls; Nella Webb, vocalist, and Lew H. Carroll, comedian.

LAST WEEK'S BILLS.

TONY PASTOR'S.—McIntyre and Heath made the audience laugh thirty times a minute, in spite of the sultry, muggy weather. Teams may come and teams may go but these old-timers run along like the brook. It is not so much what they do as the way they do it that keeps them prominent and popular. Bronson and Bronson presented their sketch, A Fall from Grace, which was reviewed last week. Mrs. Bronson's swell appearance and Paris gowns almost took the breath of Pastor's patrons away, and the young girls in the audience took mental notes of how the dresses were made, so that we may look for a complete change in the appearance of the East Side belles when they begin to attend balls next season. The Greater New York Trio (Jessie Charron, Sadie Spencer, and Nick Conway), presented a comedy sketch called The Man from Indiana. It contains a number of witty lines and some really funny situations which seemed to please the audience. Lew Hawkins rattled off a very amusing monologue, in which love, politics, and recent events were mixed up in a pleasing way. He sang a parody on "There'll Come a Time," and some other ditties which took well. Frankie Haines, with a naughty little twinkle in her eye, captivated her hearers, and repeated the hit she made the week before. Joseph Menchen displayed a number of fine pictures by means of his kinoptikon, on which he is constantly working in order to bring it to perfection. Bertha Wagner and Bruno Arnim, the German dialect duettists, made a hit. Miss Wagner sang snatches of some popular coon songs in German, and won several encores. Daly and Devere were amusing in their Irish comedy sketch, Bridget's Word Goes. Carr and Tourgee mixed fun and music in pleasing proportions. Harry Thomson, who is not jealous of P. Jerome Gleason, as he is Mayor of the Bowery and has no higher political aspirations, spoke of many things of an interesting and amusing character. Allyn and Lingard sang well and danced prettily. Marguerite Daly sang some up-to-date songs, and Mamie Gray, with the assistance of some burnt cork and a nimble pair of legs, gave a good illustration of the intricacies of the dances of the Sunny South.

PROCTOR'S.—Pauline Fletcher and Hallett Thompson, who were to have presented a new sketch called My Angel Wife, written by Kenneth Lee, postponed their appearance for a week in order to rehearse the piece thoroughly. Virginia Stuart, George C. Staley, and Edward Mordant gave a very good performance of S. Theyre Smith's comedietta, Cut Off With a Shilling. Miss Stuart played Kitty Gaythorne in pleasing fashion, and Mr. Staley as Colonel Berners and Mr. Mordant as Sam Gaythorne were entirely satisfactory. The audience took kindly to the piece and the players, and the laughs came in at the proper times. Truly Shattuck, the statuesque beauty, sang "Queen of the Roses," the march song from El Capitan, "Sally Warner," and "Little Rose McNally." In each selection she appeared to great advantage, and her recalls were numerous and well deserved. Bob Cole and Billy Johnson, late of Black Patti's Troubadours, appeared in a new sketch which pleased. Cole's gags and Johnson's dancing were the features of the act. Fields and Lewis, the "hot tamales," worked the audience up to a proper frame of mind to appreciate the eccentricities of the Stewart Sisters, who are as merry a pair of entertainers as ever came out from the wings. Meyer Cohen, the California baritone, has profited by the suggestion offered in THE MIRROR a short time ago, and now sings his songs with better effect. His enunciation is clearer, and he takes his time when singing the songs which should be sung slowly in order that they may make a proper impression. W. J. Sully told some jokes which were funny. Kellar and Mack, Davenport Brothers, McCabe and Emmett, and Farrell and Karcher presented amusing sketches. Valley Eagan was applauded for her singing and dancing. Romaine Armour played on a guitar and sang some new songs.

PLEASURE PALACE.—A good all-around bill, in which comedy predominated, pleased and amused large audiences last week. Jennie Yeamans was the star, and with her original methods confirmed the good impression she made when she had her long run here during the Winter season. Mary Norman's monologue was well received, especially that part of it in which she gives her bright impersonations of the girls of New York, Boston, and Chicago. Horwitz and Bowers presented their travesty sketch with great success, and scored a genuine hit. Cooper and Stewart were extremely successful with their black-face comedy act, in which they cracked some good old-fashioned jokes in an up-to-date way which caused constant laughter to agitate the audience. The Ott Brothers made a good impression with their new act, which is of the conversational and parody singing order. Delmore and Lee, the aerial artists, were splendidly received, and their act went with a rush. Genaro and Bailey danced extremely well, and were applauded to the echo for their novel and graceful evolutions in their cake-walk. This is one of the best acts of its kind now before the public. Lillian Lancaster and Gertie Collins, late of Flynn and Sheridan's Big Sensation company, did a very taking acrobatic singing and dancing act which was approved. Sig Guiglielmo Ricci played several high-class selections splendidly on his violin, and Julia Raymond, late of Hoyt's A Milk White Flag, contributed a neat little song and dance act. The attendance was remarkably good throughout the week.

KOSTER AND BIAL'S.—Max Unger, "the strong boy," made his debut. He is a handsome, finely formed young fellow and accomplished his feats without any of the fuss and feather business affected by most strong men. He began his performance by posing in different attitudes, so as to show off his muscular development to advantage. He then went through his programme of weight-lifting, and proved himself the possessor of a very healthy set of muscles. His last feat consisted of the putting up a 250-pound dumb bell with one hand. It took four men to carry it on. The audience approved of Unger emphatically, and he can count on a successful career. Professor Attilla, who trained him, was very much in evidence in a dress suit. He superintended his pupil's debut in impressive fashion, and seemed quite pleased with his success. Marguerite Webb was a newcomer, and she charmed everybody with her fine rendition of several pretty songs. She is very pretty, and possesses a remarkably clear, sweet, well-cultivated voice. Annie St. Tel, "the Bounding Antelope," was warmly applauded for her graceful and novel dancing. She did some steps which had not been seen here before, and won the favor of the audience from the start. Phyllis Rankin gave her imitation of Anna Held with great success, and every man in the house felt like going out to play with her, as the invitation was extended in a perfectly irresistible way. Adele Purvis Onri, who is one of the most graceful women on the stage, and whose form is a "dream," won lots of applause with her triple act, posing on the wire, juggling on the globe, and dancing the serpentine while the ball rolls around. Emile Gautier continued his exhibition, in which he displays wonderful nerve. Wiliams and Walker had their new act whipped into fine shape and made a home-run hit. James F. Hoey gave his imitation of a soubrette from the far, far West, and did the other eccentric tricks of his act. Carletta's contortion act was well received, as was the French singing of the Clairvilles. Nitti Nisi's Royal Military Juvenile Band played on the roof, but created no enthusiasm. Dr. Sommer's Red Hungarian Band alternated with the boys, and played with the dash for which they are famous.

KEITH'S UNION SQUARE.—Charles Dickson and Lillian Burkhart presented for the first time in New York a comedietta called A Dish of Dainties. It was written for them by Edward Gervase. The plot concerns the trials of a young married man who has a wife who has the cooking school fever. She is constantly experimenting on him, with the result that, like the worm, he turns and rebels. Of course, he does it at the wrong time, for the wife has just made what she calls "a dish of dainties." He refuses to eat any of them, and insults her by telephoning to a restaurant for a good dinner. She fumes and frets and faints, and even threatens to go home to mother, but he is firm in his refusal to eat her cooking. She sits down and tries to eat herself, but it is a hard task, and when the waiter comes in with the restaurant dinner she gives in and joins her husband in disposing of it, promising never to bother him again with any of her "dainty" dishes. The plot is as simple as it can be, and the playlet is just the sort of thing for this kind of weather. It is bright, breezy, and full of amusing lines and situations. Lillian Burkhart was seen to great advantage in the part of the young wife who thinks she can cook as well as look pretty. She expressed the varying emotions of the role with a delicacy that was charming. Mr. Dickson once more proved his ability as a light comedian, and put just the proper amount of spirit into the part of the husband who sees dyspepsia staring him in the face every time he sees his wife enter the kitchen. The Three Sisters Hawthorne made their reappearance here and sang "The Willow Pattern Plate" and other songs with their usual success. Phyllis Allen sang some pathetic songs in her deep contralto, which brought down the house. Fields and Hanson combined fun and music in pleasing fashion, and won several encores for their selections. The Three Vilona Sisters presented their high-class musical specialty with gratifying results. This is the third time they have been here this season, and they have not worn out their welcome. Evans and Vidocq threw some black-face humor which has stood the test of time at each other, and the audience gave the jokes the cordial welcome due to old friends. Bobby Ralston, "little but good," made every one smile at his eccentric work. Bonnie Lottie made a very pretty picture as she floated about the stage in her beautiful dancing dress, and had to bow her thanks repeatedly in response to the applause. The Three Richards went through a diverting and difficult acrobatic act. Melville and Conway juggled in very amusing style. Matthews and Harris won any number of laughs with their farce. Pleasing sketches were presented by Boyce and Black, Collins and Ray, and the Tally-Ho Trio. William Foote gave his carefully studied imitation of J. W. Kelly with considerable success, and was applauded for his clever rendition of some stirring recitations. Mlle. Chester's dogs were also in the bill.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Kara, the juggler; Isham's Octoroons, with Madame Flower, Fred Piper, and Madah Hyer, continued to win applause for their work. Josie De Witt's success was unabated, and her pretty face and excellent violin playing made a hit as usual. The Franchonetti Sisters danced very nimbly. The Romalo Brothers did some surprising feats in the acrobatic line. The Weston Sisters proved an entertaining little pair of comediennes. Grau's Swiss Tyroleans warbled in their own sweet way, and Zazelle and Vernon presented an entertaining specialty.

GERTRUDE MANSFIELD.

This is Gertrude Mansfield in one of her favorite poses and in a costume which is particularly becoming. She has been a prominent figure in vaudeville for the past two seasons, and has had long runs at both of the Proctor houses in this city, as well as successful engagements throughout the country. Next season she will be a member of Weber and Fields' Broadway Music Hall Stock company, and will appear in all the burlesques to be produced at that house.

SOME NEW MUSIC.

"The Night Cometh" is the name of a new song by Leontine Stanfield, published by William A. Pond and Co. It has been sung with success by R. Cuttress Warde, whose picture adorns the title-page. It is a very sad song, full of woe and blasted hopes, but ought to make a hit in concerts. Other new songs lately received are "Loved and Parted," and "Farewell, God Bless Thee, Love, Farewell," by Ilda Orme, published by Theodore Presser, of Philadelphia; "The Gilded Past," by Elizabeth and Frank Ogden, published by Carl Hoffman, of Kansas City, Mo.; "Oh! Smile!" which, in spite of its title, is a serious song, by R. M. Jones; "The Rose of Iowa," words by S. H. M. Byers, author of "Sherman's March to the Sea," and music by A. Schueller; "The Dearest Words," by Sara Ruder and Carl Hoffman, published by Carl Hoffman, at Kansas City, Mo.; "When You Hear Those Sweet Bells Ring," by Dan Emerson, and "Life's Been But a Dream, Love," by Mina Deane, both published by A. Scull and Co., of Bridgeton, N. J.; "Irene, I Love You," by Richard R. Hanch, published by The Orphean Music Co., of New York; "Floating Down de Mississippi," by C. H. Addison, published by the Standard Music Co., of Danville, Va.; "My Mamie," by Pauline Brutting Story, published by W. H. Landt and Co., of Cincinnati; "'Twas But a Dream of Sunshine After All," by Si Mack and Fritz Simmey, published by the McCracken Music Co., of New Castle, Pa.; "The Sweetest Girl in All the State of Texas," by Frederick Abbott, a Canadian reader, published by Hanschild Brothers Music Co., of Victoria, Texas; "Cycling Club March," by Grace L. Catlin, published by the Central City Music Co., of Jackson, Mich, and "Baby's Evening Prayer," by Roland Burke Hennessy, published by the Oliver Ditson Co., of New York. The last-named song contains a pretty idea and ought to become popular.

MARK MURPHY AND THE "SINCLAIRS."

When Mark Murphy was yet young in the theatrical business he took a trip with a friend to a fashionable resort to spend a couple of weeks and a cool hundred by the sad sea waves. As soon as Murphy arrived he found that the entire population of the hotel was made up of people with "fancy-cracker" names. He made up his mind that the good old name of Murphy would have to be shelved, temporarily, so he took his friend, who was a typical Irishman with a brogue 12 x 12, aside, and explained the situation to him. "You see," said Mark, "we want to make a hit with these 'Yanks' while we're here, so I'll call you Livingston instead of O'Grady, and you call me Sinclair instead of Murphy." His friend agreed, and the arrangement worked splendidly for a couple of days and until the head waiter changed O'Grady's seat to the end of the table farthest from Murphy.

It happened one day that a big dish of fine mealy "laughing" Irish potatoes was placed on the table in front of Murphy, and soon as he saw them O'Grady's mouth began to water. He tried to attract his friend's attention, but without avail, and not wishing to miss the "murphies," he rapped on his plate with his knife, and yelled at the top of his voice, "I say there, Murphy, will ye be kind enough to shove thim 'Sinclairs' down this way?"

Murphy tried to cover his confusion by telling one of his funniest stories. He did not feel at ease after O'Grady's break, however, so they packed their grips that night and spent the rest of their vacation on a farm.

A TALENTED CHILD.

FLORENCE OLP.

One of the prettiest and most talented child actresses on the American stage is little Florence Olp, who is billed to appear at Proctor's this week as Little Miss Jessamine in a sketch of the same name. Florence is a little maiden of eight years, with big, blue eyes and an oval face framed by dark curls. The brightness of her face is a true reflection of her mind, for she is a very clever child.

Little Florence first showed her dramatic inclinations about three years ago when her mother, Minnie A. Olp, was performing in a stock company in Chicago. By a process of absorption Florence learned many of the parts, and used to take delight in imitating the various actors and actresses of the company. She made her first appearance as Cherry Blossom in a one-act play called Ch'ck, in Joliet, Ill. Then she played the part of Cissy Denver in Carl Haswin's Silver King company for a season, and for the last two years has been in Andrew Mack's company.

The child is very fond of coon songs, and sings them with a unique but charming little dialect. She also does an exceedingly amusing Little Johnny Dugan specialty, and plays the violin. But, in spite of her accomplishments, there is nothing of the painfully precocious about Florence. She is a perfectly normal and natural child, who, like most little girls of her age, is fondest of her dolls.

On Saturday THE MIRROR received information to the effect that the Gerry Society has decided that the weather was too warm for little Miss Olp to do the work required of her in the piece. Her guardians were in consultation with the officers of the Society, and the matter had not been definitely settled up to the hour of going to press.

HE HAS DECIDED TO GO IN.

THE MIRROR is in receipt of a letter from a young man in Chicago who "has decided to go into vaudeville." This letter, describing his talents and qualifications, is written in such a modest, bashful fashion that THE MIRROR takes great pleasure in printing it in full. Here it is:

CHI. June 23 1897.

To the Editor:

William M. Hartmann, of Chicago, has finally decided to go into Vaudeville this year, the one who has longed so much for the Stage. His songs can hardly be called songs in the ordinary meaning of the term. They are rather recited than sung. Mr. Hartmann possesses absolutely no singing voice but he throws into these strange recitations an expression vividness of portrayal that can hardly be described. One moment he portrays an innocent young boy and the next he is giving an accurate picture of an utterly depraved man. Every reflection of his voice every movement of his body is full of meaning. He is rather a good looking young man but so great is his art that at times he conveys the impression of absolute beauty. His dainty hands in there white casing are far more expressive than the face and voice of a lesser artist. One moment they hang passively at his side and in the next—by some inimitable movement they convey a sence of exquisite drollery. Mr. Hartmann shall probably make his first appearence in Chicago.

yours Resp.

MR. WILL. M. HARTMANN.

It is really too bad that "yours Resp. Mr. Will. M. Hartmann" has decided to open in Chicago. He ought to come right to New York, where his art would meet with proper appreciation. We have never had a performer here who was willing to admit that he had "absolutely no singing voice," and we are yearning with an anxiety we have not felt since Ballard the Bard first bumped against the town, to see the expression on Mr. Hartmann's face when it changes from being simply "good looking" to a condition of "absolute beauty." "His dainty hands in there white casing" ought to make him the matinee girl's idol, especially when they are in motion, and conveying "a sence of exquisite drollery."

The New York managers ought to begin negotiations with Mr. Hartmann at once. The halls at some of the halls are flat and stale, and we are sure that Mr. Hartmann's act, if properly advertised, will cause a big boom in business for the theatre whose manager has the foresight to secure him.

ANOTHER RECRUIT FOR VAUDEVILLE.

Robert Stodart, who is enjoying a well-earned vacation at Lake Hopatcong, arranged before leaving town to write a comedietta for two, in which Arta Bowen, a well-known public reader, and sometimes called "the Georgia Beauty," will make her first appearance in vaudeville next season. Miss Bowen, who is visiting relatives in the South, will return to New York about August 15 in time to arrange her dates.

HENRY M. PITT IN VAUDEVILLE.

Henry M. Pitt, the well-known character actor, has decided to enter vaudeville. In talking of his plans, Mr. Pitt said: "It is true I have entered the vaudeville field. How long I shall remain in it I cannot say, but I am a pretty good sticker when I take a thing in hand. I had one of the most delightful seasons I ever experienced with Charles Frohman. Everything was harmony, but, unfortunately, it was very short. I am under the impression (I may be in error) that the American public do not care for long drawn out dramatic productions unless of a very superior class, and the enormous cost of such productions, coupled with the limited supply of really paying cities, renders such speculations very hazardous for traveling managers. If a play is a success in New York it must be presented identically on the road with the same cast and paraphernalia—if it is not the public will not come to see it. Rapid transit and the enormous out-of-town circulation of the leading daily and weekly journals make a complete representation a necessity. As I said before, all this costs money, and if the venture is not successful the actors' season will be short. I think I have valuable property in my sketch, A Miser's Grandchild, and I am going to try it. If I succeed I shall reap my profit; if I fail I shall provide food for the 'I told you so's.'"

E. D. PRICE CHATS.

A MIRROR man had a short chat with E. D. Price, prince of press agents and business-manager of the Pleasure Palace, last week. In the course of conversation Mr. Price said: "I think the outlook for next season is excellent. Everything is settling down to a solid basis. The shoestring vaudeville managers are dropping by the wayside, and only the real people will be in business next season. The high-salary balloon has been punctured, and the performers who have been asking and getting princely salaries for the past few years will have to be content with fair wages for their work. This is especially true of the legitimate actors who now and then 'condescend' to go into vaudeville. Their salaries will be regulated entirely by their worth, and the 'gold brick' game which many of them played will not go any more. Vaudeville will continue to interest theatregoers, and managers who know how to put on a satisfactory bill at a fair price will continue to prosper."

NOBLES WILL STAY IN VAUDEVILLE.

Milton and Dolly Nobles will begin their vaudeville season at Tony Pastor's August 2. They go thence to the Casino, Toledo, for two weeks, beginning August 16. These artists are among the limited number of legitimate players who "made good" in vaudeville. They will play return engagements in all cities visited last season, and add many new houses to the list. Mr. Nobles will rechristen Bilgeville Junction. Hereafter it will be called A 30 Minute Wait. In addition to this rollicking farce, Mr. Nobles has written a light comedy dress farce for two ladies and himself, called A Blue Grass Widow, and a twenty minute society sketch called A Lesson in Love Making. The latter will be given during the second week in Toledo. Aside from the two principals, it contains a capital low comedy character in the person of an Irish groom.

A REAL COUNTESS IN VAUDEVILLE.

Some of the legitimate stars thought they were doing a great act of condescension in appearing on the vaudeville stage, but their turns have been forgotten since the nobility have taken a notion to dazzle us from behind the variety footlights.

First, there was the Baroness Blanc, who allowed us to gaze at her while she sang some songs at Hammerstein's, and now we have a real live countess on view in the person of Olga Regina, Countess Von Hatzfeldt, who made her vaudeville debut on the roof of the Casino last week. Unlike most people of title who seek the stage as a means of support, this young girl has a voice and some real talent for entertaining. She appeared to advantage in a page's costume, and sang some simple songs in a very pleasing way.

HARD LINES FOR HOEY.

James F. Hoey, whose brother William died last week, appeared as usual every evening at Koster and Bial's. He has been criticised for this in some quarters, but he followed the only course open to him. The fact that he played every night is no proof that he did not mourn the loss of his brother sincerely. Actors have been placed in this position in thousands of cases. This is one of the hardships of an actor's life. The public must be amused, no matter at what cost to the performer.

IT IS STILL THATCHER AND MARBLE.

George Thatcher, the minstrel, in a comunication to THE MIRROR, states that Charles J. Stine will not continue with him. Mr. Stine simply replaced Mr. Marble during the temporary illness of the latter. Mr. Thatcher's letter concludes as follows: "Mr. Marble having entirely recovered, we will continue our pleasant relations, opening at the Union Square, July 19, presenting a new and original act, together with many features of the old one, which have been so agreeably received the past Winter."

PAULINE HALL'S SUIT.

Pauline Hall is bringing suit through her manager, George W. Lederer, against the trolley company which controls Suburban Park, St. Louis, for $300, which she alleges is due as a balance on a two weeks' engagement which she has just finished there. Her salary was to have been $750 per week. She received this amount at the end of the first week, but for the second she got only $450.

VAUDEVILLE. VAUDEVILLE.

Edwin Latell

MUSICAL MONOLOGUE.

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AND
"THE PAS MA LA."

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Two neat sketches, especially adapted to the legitimates in Vaudeville. Address ZENAIDE WILLIAMS, Barrett House, New York City.

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Communications to L. DONAZETTA, this office.

Nell—THE LITCHFIELDS—Stella
Yankee Mimic and The Actress-Musician.
Invite Offers for next Season.
Address Bloomfield, Mich.

OTIS SKINNER.

It is said that Otis Skinner, the well-known Shakespearean star, will go into vaudeville this Summer for a few weeks, presenting one-act plays of a high order of excellence. He has a number of these in his repertoire, and it is more than likely, that is, if he does appear on the continuous circuits, his art will be recognized and applauded the same as it is in the regular theatres. Mr. Skinner has been popular as leading man and star for a number of seasons, and there is no doubt that he would prove a drawing card in vaudeville.

COOTE-LA MOTTE DEAL OFF.

Negotiations which for the past month have been pending between Ira J. La Motte and Bert Coote have been declared off by mutual agreement. Mr. Coote has been so successful in his vaudeville venture that he has decided to continue in that field for another season, after which he will, in all probability, arrange a starring tour under Mr. La Motte's management. Mr. La Motte has had several flattering offers made him for road management next season, but has decided to cast his fortunes for the present with the Metropolis Theatre, the new Harlem playhouse, which will be conducted by Mortimer H. Theise. Mr. La Motte will be the local and business manager of the house, a position which, by virtue of his successful conduct of the Schiller Theatre, Chicago, he is eminently capable to fill. The Metropolis will open early in September with In Gay New York.

BURT SHEPARD IN LIVERPOOL.

"Burt Shepard, One Minstrel," was printed on the upper left-hand corner of an envelope received at THE MIRROR office last week. On the back was the following in gilt letters: "——'s Whisky; the Favorite Brand of the Theatrical Profession." Inside the envelope was a programme of a garden party given by the Lord Mayor and Lady Mayoress of Liverpool, England, on June 22, in honor of the diamond jubilee of the Queen. An elaborate bill was furnished, in which Burt Shepard took part, making (so the programme stated) his first appearance in England. He had a choice place on the bill, and no doubt made a hit with the Lord Mayor and his friends, and probably joined them in a glass of "the Favorite Brand of the Theatrical Profession" after the garden party was over.

NEW SKETCH FOR THE BRONSONS.

Mr. and Mrs. Fred Bronson have decided to discard their sketch, A Fall from Grace, and will shortly present a new comedietta called A Golden Slipper, which has been written especially for them by J. Long Sims, author of A Model Young Man and several other successful pieces. A Golden Slipper will give Mr. and Mrs. Bronson full opportunity to display their talent, and as the piece has been carefully written with a clever plot as the basis, and with a view to giving the patrons of the vaudeville houses twenty-five minutes of fun, they feel confident of its success. Mrs. Bronson will have an opportunity to display her magnificent gowns, all of which were made in Paris.

GEORGE McCARTHY'S SKETCH.

A new sketch, called The Man from Indiana, by George M. McCarthy, late press agent for Anna Held, was presented at Tony Pastor's Theatre last week by the Greater New York Trio, consisting of Jessie Charron, Sadie Spencer, and Nick Conway, better known as "Laughing Casey." The sketch has an amusing plot, which is unfolded through the medium of funny lines and situations.

THE FLOATING ROOF-GARDEN.

William T. Grover started his floating roof-garden on the steamer *Grand Republic* last week. The weather was hot all the week, and the boat did a large business. The list of entertainers included Willis P. Sweatnam, Maud Nugent, Walter Leon, Soto Sunetaro, Vinnie de Witt, Foremen and West, Vera King, and Clara Schlee.

FLORRIE WEST IN LONDON.

Florrie West is playing in London at the Royal, Standard, and Tivoli music halls. She will return to America in August, and will tour the vaudeville houses in Tess of The Vaudevilles, with Fred Backus and Fred Clifton.

VAUDEVILLE JOTTINGS.

A firm of hypnotists out West have a specialty in which they put one of their number to sleep for eight, ten, or twelve hours every day for a week or a month as the case may be. There are plenty of actors who sleep twelve or fourteen hours a day right here in New York and never think of calling in a hypnotist to make them do it.

Frankie Haines is enjoying quite a run at Tony Pastor's. She is now in her third week there.

Leola Mitchell, "The Living Doll," is one of the features of the bill at Keith's Union Square Theatre this week.

Signora Bianca Benedetto, a young Mexican violinist, will make her vaudeville debut shortly at Keith's Union Square Theatre. She gave a trial performance at that house a few days ago, and her work met with so much favor that she was immediately engaged to tour the Keith circuit.

Frencelli and Lewis made a big hit at Keith's Bijou in Philadelphia last week, although there were several other strong singing acts on the bill.

Jane Whitbeck will fill a return engagement at the Union Square beginning July 12.

The Silver Brothers and Miss Bruton have left the road for a seven weeks' stay at their home in Eau Claire, Wis. The Hypnotic Trio, as they are called, are booked to open in Chicago August 16.

It is announced that Josie De Witt, who is at Hammerstein's Olympia, will "not be seen in" New York for several years after the conclusion of her present engagement. She is probably going abroad to study.

James Thornton is singing a new song called "The Captain Still Pursued Her." The officer mentioned is the celebrated Chapman with the wind-tossed whiskers.

Lizzie Evans and Harry Mills will present their new sketch at Keith's in the near future.

Alma Earle, who starred last season, is making her New York debut at the Pleasure Palace this week.

Bettina Gerard failed to appear at the Pleasure Palace last week, and sent no word as to her whereabouts. Her place was taken by Horwitz and Bowers.

The new music hall at 125th Street and Lexington Avenue will be opened on July 10.

Joseph H. Hopkins and Sheppard Camp, last season of Camp and Hopkins' All-Star Vaudeville company, will this season be at the head of their own minstrel company. They will carry thirty people, and have engaged some good artists. Among them are Emil Aschen's Military Band and Orchestra, formerly of Nate Salisbury's Black America.

Bert Leslie, Jack McDowell, and Lillian Beath have enjoyed a much needed rest during the past two weeks at Lake View, Lowell, Mass. They open with their new act, A Whirl About the Country, at the Palace Theatre, Boston, July 5.

Titenia, the descriptive toe dancer, who made a decided hit the week of June 7 at Hopkins' Duquesne, Pittsburg, has been repeating her success at Cincinnati and Kansas City. She has attracted so much attention by her original style and execution that she has been offered a very flattering European engagement.

"When You Bid Your Mother Good Bye," by Patton and John Palmer, the author and composer of "The Band Played On," is one of the really good things in the song line offered this Summer. A number of singers have added it to their repertoires.

Florence Bindley will not open at Koster and Bial's until July 12, as the feature of her new act, The Sterograph, will not be ready until that date.

Ed Goggin, of Goggin and Davis, is convalescing after a severe surgical operation recently performed upon him. Goggin and Davis will be with Black Patti's Troubadours again next season.

Papinta has made a sensation at Forest Park Highlands, St. Louis, to which resort she has attracted the elite of the city. She finishes her engagement there on July 9, and opens at Fairmount Park on July 11. After that she plays six weeks on the Orpheum Circuit, and opens on September 12 as the feature of Hopkins Trans-Oceanics.

Edwin Latell, the musical monologist, has signed to continue with Tony Pastor's company for another season. He has just closed a successful six weeks' season over the Orpheum Circuit, besides filling engagements at the Olympia and Chicago. He will spend the Summer at Santa Catalina Island, Cal.

Hurtig and Seamon's two vaudeville excursions on the *Andrew M. Church* on July 4 enlisted the services of McBride and Goodrich, Billy Golden, Elsie Eastman, Joe Brunell, Mable Russell, Joe Welch, Daily and Jordan, Belle Black, Walker Sisters, Louis Falkowsky, Marie Stuart, Washburn Sisters, Meeker and Mack, Jessie Harvey, Florrie Evans, Farley and Cameron, Rita Durand, Harry J. Howard, Mamie Shepard, and Paul McDonald. These excursions have been very successful, and the managers will no doubt reap a rich harvest of dollars from them before the Summer is over.

The St. Nicholas Skating and Ice Company have begun proceedings to dispossess James L. Lederer from the rink in Sixty-sixth Street, which was not a success as a music hall. The rent was $282.75 a week, and it has not been paid for four weeks. Lederer has set up a counter-claim of $2,500 damages resulting from the failure of the electric lights to work and the delay in operating the cooling apparatus. The case will be tried on July 7.

Florence Seabury has just closed a contract to appear as a diver for the next three seasons in Pain's Fireworks Amphitheatre at Manhattan Beach. Mr. Seabury dives from a tower 104 feet high into about six feet of water, and the skill and daring of his performance have made it a notable feature of the programme in the amphitheatre. Mr. Seabury, who is not yet of age, is a San Francisco boy, and learned to swim and dive in the Piedmont Baths, conducted by his father, in Los Angeles. During the regular theatrical season he is an actor.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the advancement of the Summer amusement season, the attractions at Hopkins' ever popular Chicago house seem to grow even more enjoyable than ever. One of the most ambitious revivals and important dramatic features yet offered by the capable stock co. is the production of the French melodrama, The Courier of Lyons, which Henry Irving produced under the title of The Lyons Mail. The stars of the vaudeville bill are Murray and Mack, two bright chaps who have toured the country with great success in Finnegan's Ball, and form one of most entertaining singing and dancing teams of the day: Carroll Johnson, the favorite minstrel-entertainer, appears in a new specialty, entitled A Dream, in which he introduces a number of different characters with considerable rapidity; the cinematographe displays a number of new pictures especially appropriate to the occasion and seems to retain its wonderful and deserved popularity: Alice Foster, late of the Bostonians, is heard in a series of soprano solos, and other good acts are also introduced. Business is good as usual.

Masonic Temple Roof Theatre: The warm evenings make this and other resorts of this kind just the proper place to spend an evening. Managers Sosman and Landis are providing the best vaudeville talent, and this week another excellent programme is prepared for the patrons of this popular lofty theatre.

Olympic: An exceptionally strong bill is on the boards, which includes such well-known artists as the following: John and Emma Ray are the head of the list, and their funny dialogue creates the usual amount of laughter; Frencelli and Lewis sing remarkably well; Billy Van has few equals as a comedian of original methods, and Lorraine and Howell, Francis Jones, Mack and Elliott, Gilbert and Girard, Houdini and Mackay, Willis Gauze, Charles and Minnie Osborne, Kehoe and Rainer, Frank Comer, and Burgess and Burgess all have specialties better than the average.

Haymarket: Manager Jay Rial seems to be fortunate in securing excellent talent, and this week is no exception to the rule. Pete Baker, the well-known German comedian, is among the entertainers, together with Harry Stanley and Adelle Jackson, Mazuz and Mazett, Mike Whalen, Howard and Emerson, Madge Maitland, the Brandon Duo, Lottie Proctor, Brandon and Regeni, Fernando Fleury, Brace and Colton, Emma De Forrest, Monsieur Mathieu, and Hadly and Hart.

Great Northern Roof Garden: The opening occurred with everything in its favor, and for the first time this season real warm weather has set in for which Manager Samuel Rork and other managers of out-door amusement places should be thankful. Sam Bernard, Lizzie B. Raymond, and an excellent company of specialty people are giving a great show, and from all appearances a profitable season will result.

Clifford's Gaiety: Another new burlesque was given its opening at this house, entitled Two Giddy Girls. The new piece treats of the troubles of a strangely mixed family. The father, an old traveler of wide experience, was at different times the husband of several wives of different nationalities, by each of whom he had a daughter. The piece opens when the youngest has come of age and the father has concocted a plan whereby he may secure suitors for his collection of fair representatives of almost every country under the sun. The difficulties are not small ones, and give rise to ridiculous complications and situations. George K. Fortescue, as the eldest of the daughters, creates an abundance of fun after his own fashion, and the versatile talent of the other members of the large and brilliant co. is seen to the best advantage. Barney Fagan and Henrietta Byron are seen in a new and very attractive specialty, together with other good vaudeville performers.

Sunnyside Park and Ferris Wheel Park, both under Thomas Pryor's management, are doing a good business now that the weather is with him.

Sam T. Jack's, Opera House: The usual combination of burlesque and vaudeville is meeting with success. Manager Sam T. Jack has returned from Paris and is now arranging his road companies for the coming season.

HARRY EARL.

BOSTON, MASS.—Felix Morris in A Game of Cards is the dramatic novelty in the bill at Keith's 5-10. Then the Symphony Orchestra players in their Summer concerts, under the leadership of Max Zach, are resumed, and Witter J. Peabody, boy soprano, sings. Among the other leaders on the bill will be Morris' Pony Circus, Professor Sherman's educated goats, Tom and Hattie Nawn in The Politician, and others.

The vaudeville engagements for the week at Austin and Stone's are: The bioscope, Mlle. Adelina Rose, The Borellos, Stuart and Williams, Bernard and Hart, Tom Staley, Three Sisters Carter, Madison Brothers, and Haverly, Raymond and West, Florence Mace, Wagner and Kennedy, Madge Tremaine, and Tom Crowley.

The season at the Palace continues successfully in spite of hot weather.

Rapid progress is being made on the new Tremont Street entrance to Keith's.

The subscriptions for the stock for the new Zoo are so frequent that work may be started very soon.

At the Palace Harry W. Semon's co. presents Agnes Evans, Nettie Huffman, Colby and Way, Bert Leslie, Louise Carver, Pauline Black, John G. McDowell, Lillian Beach, Boulden and Griffin, Clara Moss, Charlotte Scott, Bijou Hopkins, Lucille Narville, and John Moss.

A vaudeville bill is given at the Norombega Park, a suburban resort just opened.

JAY BENTON.

JERSEY CITY, N. J.—At Salter's Casino the offering June 28-3 comprised the Excelsior Four, McLean and Hall, Abbott Davison, Gladys St. John, Maran and Carter, and second week of Mamie Shepard-Whiting. Business fair. Balloon ascension every Saturday afternoon. Manager Clarke is contemplating moving up to the thoroughfare line of the Casino, which now stands back about 100 feet.

Business at Reppenhagen's Theatre is good. The bill June 28-3 offers Muldoon's Picnic, with Charles Gorman and Joe Harrington in the leads. Specialty people are Robert Garnella, Elsie Shirk, Acme Four, Senella Miller, Virgie Arnold, Madeline Connor, and Madden and Curran.

Gates' Boulevard Casino is being largely patronized, and the bill June 28-3 offers Mamie Russell, Dick Leggett, Farley and Cameron, Daisy Linden, Lizzie Howard, Vera Le Court, and second week of Fred Nolan.

The Boulevard Pavilion is doing the best business of all the shows in this section. The tent is packed nightly. Opening June 28-3 were Leslie and Curdy, Price and Steele. Remaining over are Cad Hunter, Joe Byron, and May Blanche, Mat Murphy, Ada Siddons, and Carmelita Meeks.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A high tariff bill drew packed houses during the week. Wells and Loretto made the hit of the bill, the former doing the greatest tramp act, barring Ross Snow's, ever seen here. Morton and Elliott's musical turn was very popular, and the Vaidis Sisters did a sensational revolving trapeze act and high dive. Coming June 28, Billy Carter, Daily and Hilton, Ida Gray Scott.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): This new resort did well the opening week, the specialties being good. Al Wilson and Fanny Bloodgood, Lew Bloom and Jane Cooper, Maud Harvey, and Clayton and Jenkins were well received. Same bill 4-9.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Business fairly good June 28-3. The specialties of the Johnsons, dancers; Bradford and Nunn, singers and dancers, and Leonard and Allen, sketch artists, gave satisfaction.

SPRINGFIELD, MASS.—The Show (W. E. Hanson, manager): Week June 28 Dean and Jose, Pattie Manning, Hi Tom Ward, Nellie St. Alva, Byron and Langdon, Walch and Murphy. Ward's trunk and table got lost in a railroad shuffle, and he has been obliged to give a song and monologue instead of his "silence and fun" act, with a new apology at each performance. Dean and Jose have a clean and crisp sketch.

VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Celeron Theatre, Jamestown, N. Y., 5-10.
Bernard, Sam—Great Northern Roof, Chicago, 28-July 10.
Brace and Colton—Haymarket, Chicago, 5-10.
Bogart and O'Brien—Binghamton, N. Y., 5-10.; Chester Park, Cincinnati, 11-17.
Beamont Sisters—Pastor's, N. Y., 5-10.
Byron and Langdon—Pastor's, N. Y., 5-10.
Baker, Pete—Haymarket, Chicago, 5-10.
Brandon Duo—Haymarket, Chicago, 5-10.
Brandon and Regeni—Haymarket, Chicago, 5-10.
Burgess and Burgess—Olympic, Chicago, 5-10.
Clivette—Masonic Roof—indefinite.
Conway and Leland—Orpheum, Los Angeles, 5-17.
Craig, Mabel—Pastor's, N. Y., 5-10.
Claflin, Sadie—Proctor's, N. Y., 5-10.
Carroll, Lew H.—Palace, N. Y., 5-10.
Comer, Frank—Olympic, Chicago, 5-10.
Dunn, Arthur and Jennie—Keith's, Boston, 12-17.
De Forest, Emma—Haymarket, Chicago, 5-10.
De Vere, Geo.—Pastor's, N. Y., 5-10.
Dryden and Leslie—Proctor's, N. Y., 5-10.
De Filippis, The—Palace, N. Y., 5-10.
De Witt, Josie—Hammerstein's, N. Y., 5-10.
Deonzos, Two—Olympia, N. Y., 5-10.
Harrison Park Casino, Terre Haute, 4-10.
Engstrom Sisters—Providence, R. I., 28-July 10.
Emerald Trio—Pastor's, N. Y., 5-10.
Earls, Alice—Palace, N. Y., 5-10.
English Sisters—Olympia, N. Y., 5-10.
Fulton, Mamie—Whalebach, Chicago, 5-10; Suburban Park, St. Louis, 11-17.
Fenton, F. W.—Keith's, N. Y., 5-10.
Frencelli-Lewis—Olympic, Chicago, 5-10.
Fuller, Mary—Proctor's, N. Y., 5-10.
Fox and Allen—Palace, N. Y., 5-10.
Fagan and Byron—Clifford's Gaiety, Chicago, 5-10.
Fleury, Fernando—Haymarket, Chicago, 5-10.
Foster, Alice—Hopkins', Chicago, 5-10.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Girard, Gilbert—Olympic, Chicago, 5-10.
Glenroy, James Richmond—Pastor's, N. Y., 5-10.
Goldins, Three—Keith's, N. Y., 5-10.
Gilbert, Bessie—Keith's, N. Y., 5-10.
Gehrue Sisters—Palace, N. Y., 5-10.
Grais, Herr—Olympia, N. Y., 5-10.
Gauze, Willis—Olympic, Chicago, 5-10.
Hadley and Hart—Haymarket, Chicago, 5-10.
Hall, Caroline—Keith's, N. Y., 5-10.
Haines, Frankie—Pastor's, N. Y., 5-10.
Hiatt and Pearl—Pastor's, N. Y., 5-10.
Harrigan—Pastor's, N. Y., 5-10.
Hillman and Perry—Proctor's, N. Y., 5-10.
Howard and Emerson—Haymarket, Chicago, 5-10.
Houdini and Mackay—Olympic, Chicago, 5-10.
Johnson, Davenport, and Lorella—Pastor's, N. Y., 5-10.
Johnson, Carroll—Hopkins', Chicago, 5-10.
Jones, Francis—Olympic, Chicago, 5-10.
Kronomann Brothers—Palace, N. Y., 5-10.
Kara—Olympia, N. Y., 5-10.
Kurtz—Electric Park, Fitchburg, Mass., 5-10.
Kehoe and Rainer—Olympic, Chicago, 5-10.
Litchfield, Neil—Rhinelander, Wis., 5-10.
Loretta, The—Keith's, N. Y., 5-10.
Lorraine and Howell—Olympic, Chicago, 5-10.
Murray and Mack—Hopkins', Chicago, 5-10; Masonic Roof, Chicago, 11-17.
Mathieu, Mons.—Haymarket, Chicago, 5-10.
Maitland, Madge—Haymarket, Chicago, 5-10.
Mazuz and Mazett—Haymarket, Chicago, 5-10.
McIntyre and Heath—Pastor's, N. Y., 28-July 10.
Merritt and Gallagher—Mt. Clemens, Mich., 28-July 24.
Mitchell, Leola—Keith's, N. Y., 5-10.
Moore, Eddie—Keith's, N. Y., 5-10.
Madden and Curran—Palace, N. Y., 5-10.
Mack and Elliott—Olympic, Chicago, 5-10.
Nichols Sisters—Keith's, N. Y., 5-10.
Omri, Adele Purvis—Koster's, N. Y., 28-July 10.
Osborne, Charles and Minnie—Olympic, Chicago, 5-10.
Pattens, The—Pastor's, N. Y., 5-10.
Panzer Brothers—Keith's, N. Y., 5-10.
Proctor, Lottie—Haymarket, Chicago, 5-10.
Quaker City Quartette—Keith's, N. Y., 5-10.
Raymond, Lizzie B.—Great Northern Roof, Chicago, 5-10.
Riley and Hughes—Keith's, N. Y., 5-10.
Romano Brothers—Olympic, N. Y., 5-10.
Ray, John and Emma—Olympic, Chicago, 5-10.
Stanley and Jackson—Haymarket, Chicago, 5-10.
Sweatnam, Willis P.—Steamer Grand Republic, N. Y. City, 5-10.
Smith and Campbell—Keith's, N. Y., 5-10.
Shayne and Worden—Keith's, N. Y., 5-10.
Sheehan and Woffing—Proctor's, N. Y., 5-10.
Stewart, Cal.—Proctor's, N. Y., 5-10.
Shultz's Dogs—Proctor's, N. Y., 5-10.
Tyrone and Evalene—Proctor's, N. Y., 5-10.
Thornton, Jas.—Olympia, N. Y., 5-10.
Van, Billy—Olympic, Chicago, 5-10.
Vance, Clarice—Proctor's, N. Y., 5-10.
Valens, Garcia—Proctor's, N. Y., 5-10.
Williams, C. W.—Keith's, N. Y., 5-10.
Wolcott, Florence—Proctor's, N. Y., 5-10.
Welch and Gardner—Proctor's, N. Y., 5-10.
Webb, Nolla—Palace, N. Y.
Whalen, Mae—Haymarket, Chicago.
Yeamans, Jennie—Palace, N. Y.

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"A most excellent romantic actor."—*Omaha Bee.*

"A manly and spirited actor."—*Kansas City World.*

"Willis Granger as Arthur Hummingtop (Arabian Nights) did splendid work in a difficult broad comedy role."—*Cleveland World.*

"Willis Granger (Jack Rutledge in The Strategists) carries the greater portion of the performance, and his conception, make-ups and clever acting won the audience from the beginning.—*Plain-Dealer, June 15.*

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ARNOLD DALY

LORD TWEENWAYS in THE AMAZONS.

MINNEAPOLIS TRIBUNE, June 28.—"Arnold Daly, as the English Tweenways, verifies the prediction offered for his future good works, and makes of his ludicrous, simpering Englishman a likely possibility."

MINNEAPOLIS JOURNAL, June 28.—"Arnold Daly was seen in the role of Gaifred, Earl of Tweenways, and his interpretation of the diminutive, whining nobleman was most admirably done."

MINNEAPOLIS EVENING PRESS.—"The Earl of Tweenways, the boasting Englishman, whose ancestors were instrumental in manufacturing considerable history for various reasons, was given a very strong setting by Arnold Daly, and his braveness in facing a herd of cows, and the manly way in which he saved the game-keeper's neck, were greatly enjoyed. Mr. Daly is an actor of unquestioned ability."

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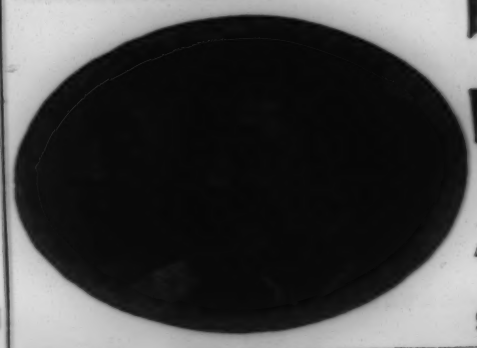

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